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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
BERLIN, W., LINKESTRASSE 17, October 1, 1896.

**I**f Sonzogno, the clever Milanese impresario, music publisher and editor, had done at the beginning of his Berlin stagione what he finally did last week, the affair would not in all likelihood have turned out such a dreadful fiasco as it did in and from the beginning; for it was a fiasco, although this very beginning was mentioned in Sonzogno's Milan paper, *Il Secolo*, as a most pronounced success.

Well, that's the way successes are sometimes manufactured, I believe, not only in Italy, but elsewhere. However, that was not what I wanted to talk about, but about the Sonzogno troupe's production of the two great modern Italian successes, *Pagliacci* and *Cavalleria Rusticana*. It took six empty houses at the Linden Theater before so clever a man as Sonzogno could be convinced that the public would have none of Samara's beastly opera, *Martyre*, about which I spoke at length in my previous budget. Referring to this failure, Sonzogno, in a short interview, said that he did not come to Berlin to make money as a manager, the high prices he paid his artists forbidding such a thing; but that his "pure" intentions were to push his new publications. Leaving aside the questions of the high salaries, which Sonzogno does not pay his artists, for he engages them by the year, and at prices commensurate with or even below their not over high abilities, Sonzogno so far did not gain his "pure" intention either. As I said before, he had to drop his new publications and revert to his old, tried and successful ones.

This he was only able to do through the courtesy of the royal intendency here, which, although holding the Berlin rights from Sonzogno for both *Pagliacci* and *Cavalleria Rusticana*, was liberal enough to allow them to revert for the time being to their original owner. Thus we had a couple of performances of Leoncavallo's and Mascagni's so far only successful works at the Linden Theater, and these performances were far better in every way than the *Martyre* reproductions, and also much better attended. Madame Lison Frandin's *Santuzza* is renowned all over Italy, and I must acknowledge that from an histrionic standpoint it deserves such prestige. A more intense representation of the hapless heroine I have not witnessed from anybody, and I doubt whether even Duse could beat it. Vocally, too, Frandin's *Santuzza*, although the lady has very few steady notes in her organ, is less distressing than her performance of *Martyre*, for the constant and never for one moment decreasing intensity of her impersonation permits of, or at least makes excusable, a strong vibrato, which at moments even heightens the effect of her singing, if singing it can be properly called. At the second performance I noticed in one of the boxes our own matchless *Santuzza*, Mme. Bertha Pierson, who watched her Italian *consœur* (please forgive the coining of this word) with the most consummate attention, and was by no means ungenerous in bestowing applause upon her. The same remark applies also to little Frau Herzog, our own charming *Nedda*, who burst an apparently new pair of kid gloves in applauding Rosina Starchio in the familiar part. The Italian singer is far the better looking of the pair (excuse my candor, dear Mrs. Herzog), but she is no such vocalist as our Berlin *Nedda*; neither is her voice as pleasing and as *ausgiebig*. Still I also preferred her share in *Pagliacci* to that of the *café chantant* singer she gave in *Martyre*.

The tenor Bioletto, who sings *Turridu*, has the most strident voice I have heard for a long time; but he is also a good actor. So is Broggi Mutini, who sings *Alfo*, but his voice is only fair to middling. Giannina Luczewska, who sang *Lola*, is so homely that she spoils the chances of a *vraisemblance* of the story; not even the most stupid of tenors could possibly give up such a *Santuzza* for such a *Lola*.

What I was most pleased with was the chorus, which did some lively, good acting and sang well in tune, with fair rhythm and above all with a greater variety of shading than German choruses are wont to indulge in. The stage management was also superior to that customary here, and the orchestra, under the careful and sympathetic, although frequently audible as well as visible, beat of Conductor Ferrari, did their level best. If there had only been a greater number of strings the effect would have been still better in the way of tonal balance, especially in forte episodes.

Everybody, or nearly everybody, who has any dealings whatever with Impresario Fritzsche, of the Theater Unter den Linden, at one time or another has trouble with him. Sonzogno, of course, was no exception. The consequence was a complete break, and now the stage upon which *Santuzza* last tried to regain *Turridu*'s affection, and *Nedda* played pranks upon the forehead of her very jealous liege lord, *Canio*, is again given up to the coy operetta, *Die Chansonettensängerin*, by Dellinger. Sonzogno, with his forces retired, however, to that pretty but somewhat smaller house, the Neues Theater. Here he produced for the first time last week one of his promised novelties, the one act opera *Festa a Marina*, by Gellio Benvenuto Coronaro. His opera *Claudia* was likewise promised, but so far it has not been forthcoming, and the lack of success with which *Festa a Marina* was received makes me think that *Claudia* will not see the Berlin lights.

The critics here, without, so far as I know, a single exception, treated Coronaro very savagely; in fact, if any of them ever wore kid gloves they certainly pulled them off when they handled *Festa a Marina*. Although I cannot say that I am an admirer of the work I am forced to own up to the fact that I was not displeased with some portions of the opera, and that I believe the Berlin critics overshot the mark in dealing with the second Sonzogno prize opera. Certainly the choruses in the short work, which is of course dramatically and musically a close approach to an imitation of Mascagni's *Cavalleria*, are better than Mascagni's. Thus the opening *a capella* chorus is very taking, effective and well written, while the gem of the short opera is a chorus for females, which was finely sung and enthusiastically redemanded. Upon this chorus hinges also the sorry action of the libretto. *Sara*, although married to *Tonio*, has a *Verhättniss* with *Ciccillo*, the tenor, of course. As the French proverb has it, "Tout le monde le sait excepté le mari." What is known by the whole seacoast village except by the husband is gabbled about by the women who in the aforementioned female mocking chorus make fun quite openly of poor *Tonio*'s horns. (Notice the verismo in the orchestration by the use of the corni during the allusion, a joke which is as old as Mozart, who, I think, was the first to introduce it.) *Tonio*, unknown by the women, is witness to their combined jokes at his expense and forehead decoration. Of course he has a scene with *Sara* and kills her, while the tenor who was the cause of it all walks off unpunished, singing his love ditty, just as does the *Duke* in *Rigoletto*. Well, such is life—at least on the stage. Storchio looked pretty as *Sara*; *Laura* as *Ciccillo* pleased me vocally better than the strident tenor, but he has not much of a voice for all that, and Broggi Mutini was again the fooled but very dramatic husband. I am getting awfully tired of these operas with a co-respondent in them, just as if there was nothing to write and think about in this wide world of ours but the breaking of marriage vows.

I understand that in order to raise the interest in the Sonzogno stagione Mascagni has been written for, and that he will soon come and conduct his *Cavalleria*. We heard him do this at the Royal Opera House two years ago, when he took everything much too slow and left the chorus without breath. Maybe he will be faster with his own country people. I must say I admire Sonzogno's pluck under adverse circumstances.

At the Royal Opera personnel's performances, which will be given up to the 21st inst. at Kroll's, the special attraction all last week was the appearance "as guest" of the once famous Cologne tenor, Emil Goetze. He began, one might almost say of course, with *Lohengrin*, and scored a most pronounced success with it a week ago last Sunday night. The house was filled to overflowing, which, however, it always is on Sundays. Goetze seems in grand voice again, and in the middle register his vocal organ has regained that luscious quality which distinguished it before the tenor's serious throat troubles, out of which he came so successfully with his Bonn physician's first wife. Marriage seems to have been beneficial to Goetze's health in more than one way, for he has become as rotund and fat as a butcher, and his complexion is as florid and roseate as that of a baby. However, the newly acquired embonpoint appears detrimental to his high notes, which he can now reach only with apparent effort and not always with the desired altitude of pitch.

The most remarkable representation in this *Lohengrin* performance was Mme. Pierson's *Elsa*. Her voice sounded as fresh as a daisy, after her summer vacation, and dramatically she is the most sympathetic representative of the many I have seen in the part.

Goetze's appearance in *Flotow*'s nowadays rarely heard and a bit antiquated opera, *Allessandro Stradello*, came near being put off through the sudden indisposition of Lieban, who was down for the part of the bandit *Barberino*. Where could you find at a moment's notice anybody who can sing or even act this difficult bravura part? Well, the telegraph did it, and Mr. Weidmann arrived from Hamburg just in time to go through a short rehearsal and take the part without further ado, carrying it through with a fresh, resonant voice and an astonishing ease of action.

Miss Weitz and the ever humorous Krolop completed the

really very satisfactory ensemble, in which Goetze's lyric quality of voice shone to greatest advantage.

No less pleasing was he a few days later as *Faust*, albeit his stomach does not make him in appearance an ideal representative of Goethe's—beg pardon, Gounod's hero. *Marguerite* was nicely sung and still better impersonated by Miss Hiedler, who, in agreeable contrast to many other representatives of the rôle, makes no virtuous part of it. Bulos's *Valentin* is too well known to need further recommendation, and Miss Rothauer's *Siebel* was very pleasing. The *Mephisto* of Moedlinger is a trifle too serious a devil, but on the whole I like his conception better than that of the many clownish or dudish satanic majesties which I have seen. Moreover, Moedlinger has voice and he knows how to use it. Sucher conducted very well, and the performance went smoothly.

Last Saturday night Mozart's *Nozze di Figaro* was given under Weingartner's direction and with a cast which, as *Count Almaviva*, contained old man Betz, and as the *Countess*, Mme. Rosa Sucher, both of whom are no longer at their best or even endurable in these rôles. Heinrich Neumann, who is a pretty outspoken sort of fellow, says so in the *Tageblatt*, and in language which cannot be mistaken. So does Tappert in the *Kleine Journal*, only in language which, as is frequently the case with him, quite uncouth, and consequently, nasty. On the other hand, Georg Davidsohn, who is a friend and a staunch admirer of Frau Sucher, praises her in the *Boersen Courier*. Well, that's what may be called difference of opinion. Little Miss Dietrich was too much of a lady's maid and not enough of a *confidante* as *Susanna*, and Miss Egli, although she sang well, looked more like a member of the royal foot guard than like the page *Cherubino*. The rest of the cast, Krolop, *Figaro*; Stammer, *Barolo*; Lieban, *Basilio*, &c., were all satisfactory, except Miss Kopka, as *Marcellina*, who is simply dreadful.

Next Thursday the Royal Opera will produce its first novelty for the season, consisting of a two act opera, entitled *Ein treuer Schelm*, by Ferd. Hummel, the composer of *Mara*, and the same evening a new ballet, with the much promising title of *Phantasies*, from the Bremen Raths Keller, is to be given for the first time.

You will doubtless have seen and commented on the d'Albert-Stavenhagen, Lassen and Boehler letters.

As regards the "Gunlöd swindle," as d'Albert calls it, the readers of THE MUSICAL COURIER were informed through me a long time ago, as it was one of my cousins, Mr. Moritz Floersheim, of Frankfurt, who found out and exposed Lassen's behavior in the matter of Peter Cornelius' posthumous opera. Gunlöd was musically left in barely more than the beginning of a sketch by the gifted composer of *The Barber of Bagdad*. The widow gave this sketch to her husband's best friend, the Frankfurt composer Karl Hofbauer, to finish. He undertook this difficult task with love, zeal and no little amount of talent. When he had nearly completed it, and virtually had composed about three-fourths of Gunlöd, orchestration and all, he died. Then the widow handed the entire material to Lassen, who did what little remained to be done, and then produced Gunlöd at Weimar as his own construction of Cornelius' original sketch, leaving out the name of Hofbauer entirely and claiming not to have used the latter's share in the composition. My cousin, who was a close and a true friend of the dead Hofbauer, showed up Lassen's conduct in this affair, and when the Weimar paper *Deutschland* took up the matter, which, however, had originally appeared in the *Strasburg Post*, Court Conductor Lassen had to retire from the Weimar seat, which was once held by Liszt.

Now, the only man who has not yet had his say in print is the man who through his championship of the cause of d'Albert lost his position as intendant of the Weimar Court Theatre. I mean, of course, Herr von Bronsart. He is also the man who can least afford to lose anything. Thus the just sometimes have to suffer for the unjust in "this best of all worlds."

The last meeting of the Budapest court opera intendency with the former director of that institute, Mr. Arthur Nikisch, turned out entirely in favor of the celebrated conductor. He was sued by the intendency for a penalty sum to be paid in case of breach of contract. The court was all on Mr. Nikisch's side and the intendency has to pay the expenses of the suit.

For the Hans von Bülow monument, which is to be erected at Hamburg over the remains of the immortal musician, so far 18,015 marks have been collected. This was mentioned under the head of foreign notes in last week's issue. Among the subscribers there is an anonymous one who contributes 1,000 marks under the pseudonym of "A Grateful Munich Citizen." The amount of d'Albert's Dresden concert for the monument was 548 marks. The Berlin Philharmonic concert for the same purpose, in which Joachim was the soloist, yielded 1,508 marks, while the Hamburg concert, under Professor Barth's direction, brought 5,134 marks to the fund. If any American admirers of the late Hans von Bülow desire to contribute to the fund I will



gladly forward what is sent me and shall acknowledge receipt of such sums in this column.

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The Berlin Liedertafel, one of the best of resident male choruses, has undertaken a Saengerfahrt to Stuttgart, Strasburg and Woerth. It numbers about a hundred, and the first concert at Stuttgart, under Chorus Master Zander's direction, is reported by telegraph to have been a great artistic triumph.

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The Belgium composer Jan Blockx was in Berlin lately and played his ballet Milenka, which had a run of twenty-five successful performances last year at the Brussels Monnaie theatre, to Director Pierson. It is more than likely that the work, which is perfectly charming, will be given at the Royal Opera House during the present season. Sir Arthur Sullivan's comic opera, The Chieftain, has also been accepted for performance by the Royal Opera House.

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Talking about Milenka reminds me that a couple of days ago I took a walk in the company of His Excellency Count Hochberg, the intendant, and Mr. Henry Pierson, the director of the intendency of the royal theatres. From Milenka and its author Blockx the conversation wandered to the other lights of the fertile Flemish school of composers, when the Count astonished me by enumerating without a moment's hesitation the various operas written by Gevaert, the Nestor of the Belgian composers. How many of the New York music critics could have done the same thing without first consulting their Grove? I for one would have been badly stuck.

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Among my callers during the week was Mr. Wiese, the impresario of the tournée of Jane de Vigne and Francesco Tamango. Then there was Miss Emma J. Freyhofer, of Berea, Ohio, who brought a letter from my old friend Wolfram von Eschenbach. The lady wants to complete her vocal studies here. Miss Elsa Kutscherra called before her departure for Paris, where she is to sing in some of the Lamoureux concerts, after which she will return to New York under contract with Manager Grau. Reinhold L. Herman came to tell me that his opera Vineta will soon be brought out at Breslau and to invite me to the premiere. Then there were President Breuer of the Berlin Philharmonic Orchestra; Miss Mildred Marsh, the Cincinnati pianist; Miss Caroline Maben, from Portland, Ore., who is studying with Scharwenka; Jan Blockx, the Antwerp composer; Miss Marguerite Melville, from Brooklyn, and Mr. W. E. Bassett, from New York, who are both going to study the piano here with Prof. Heinrich Barth.

O. F.

**Lieban.**—Julius Lieban has been decorated by the Prince Regent of Bavaria with the golden Ludwig medal for science and art.

**The Cares of a Composer.**—Massenet was so afraid that Frl. Renard, who played the title rôle in the Vienna production of La Navarraise, would not dress the part correctly, but would prefer some fashionable apparel, that he wrote to her a letter in which "he begged on his knees and conjured her by all she held dear to wear the oldest, raggedest, black dress she could find," as she had to represent a peasant girl.

**Hartmann's Tannhaeuser.**—October 10, 1895, was the fiftieth anniversary of the production of Tannhaeuser at Dresden, and Ludwig Hartmann has made it the occasion of republishing some of the contemporary notices. The first performance began at 6 o'clock and was announced to end at 9, but it did not end till 11, although Wagner, to please the singers, had made many cuts. Hartmann gives the opinions of the few papers that noticed the performance. Most of them, in spite of the sensation caused by the first performance, are very brief. The longest criticisms are in foreign papers and, it is needless to say, are not favorable. The only exception was that of Hanslick, who spoke warmly of the work and recognized its importance.

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The name of Dr. Ziegfeld, which stands at the head, would in itself give prestige to any school. Dr. Ziegfeld founded the institution in 1867 and is still its president and artistic head. His name is almost as familiar in Europe as in the United States. The great musicians and musical societies of the Old World seem to vie with one another in bestowing honors upon the doctor, the last which he has received being the diploma from the Royal Circle Bellini, of Italy, which was sent him last July. Upon his recent visit to Europe Dr. Ziegfeld was offered the directorship of a conservatory in Germany, but preferred to give his entire time and attention to the great college which is a monument to his wonderful perseverance and extraordinary ability.

Of late years Dr. Ziegfeld seldom appears in concert, as his time is so taken up with his duties at the college that not a moment is left him for the practice essential to concert work; for this very reason he is probably the greater as an instructor. Many of his pupils are concert pianists of renown; others hold positions of importance in the musical world as instructors, and it may safely be said that no teacher has placed before the public so many successful artists.

The Chicago Musical College has the privilege of conferring the degrees "bachelor of music" and "master of music." Pupils in the artists' class, in which the degree "master of music" is given, are required to pass a rigid examination before the board of musical directors of the institution before entering this class, and upon finishing the course are subjected to another severe test before the same board, the successful students then being awarded the degree "master of music" and a suitable decoration.

In this connection a few words in reference to the gentlemen who are Dr. Ziegfeld's colleagues on the board of musical directors might be apropos. Louis Falk, the organist and master of theory of music, has been at the side of Dr. Ziegfeld in the college for twenty-six years. Mr. Falk, like the doctor, is a graduate of Leipsic, and has achieved renown as an organist. He has charge of the department of musical theory, and his pupils are numbered by the hundreds. Mr. Falk combines technical knowledge with marked skill, and in his chosen field he has few equals. Hans von Schiller, the pianist, who is assistant director of the piano department and one of the musical directors of the college, studied under Wenzel, Jadassohn and Reinecke in Leipsic. He is recognized as a great pianist, and before coming to America occupied a position as leading instructor in the foremost conservatories of Europe. Mr. von Schiller is the worthy associate in the direction of the piano department of so celebrated a musician as Dr. Ziegfeld.

William Castle, who for twenty-five years was a favorite of the American public, has charge of the vocal department. Mr. Castle studied in New York, London and Milan, under the best masters, and his repertoire includes eighty-seven operas and all the well-known oratorios. His vast experience is of untold value to his pupils, and his great musical education and celebrity as a singer place him in the front rank of the vocal instructors of the day. Mr. Castle is a man of great personal magnetism, and certainly this department could not have been intrusted to an abler director. Bernhard Listemann, the director of the violin department, is a musician of renown. He was concert-master of the Theodore Thomas Orchestra for several years, and was organizer of the Boston Philharmonic Club. As an instructor he has been successful to a marked degree, and his many pupils further attest to his ability in this direction. The Listemann String Quartet, of the Chicago

Musical College, stands without a peer in America. The balance of the faculty, of whom space will not permit detailed notice, comprises many names which are familiar on both sides of the Atlantic, and to be a member of the Chicago Musical College faculty is in itself sufficient evidence of the high rank of the artist.

The register of pupils this season has been greater than in any previous year, and the students represent every State in the Union.

### Musical Sand.

MR. CARUS WILSON found that fine sand from Studland Bay, which was sonorous on the beach, but mute when carried home in a box, gave out a shrill note when struck in a teacup. The glazed sides of the cup increased the intensity of vibration of the sand by increasing the number of polished surfaces in contact, and this was proved by putting the same sand in various vessels with rough interiors, and by lining the glazed and polished vessels with silk, when it became mute again.

Sand of the Egg type, possessing the physical conditions necessary for the production of music in great perfection, is musical in receptacles of almost any kind or form. The smallest quantity of musical sand from which Mr. Wilson got a true note was a thimbleful of Egg sand. Less perfect musical sand, such as that of Studland Bay, was found to be usually mute, except in situ or in vessels of hard, glazed interiors and of certain definite form. Some "sulky" sands not only needed vessels of hard, glazed interiors and of definite form, but also a box or small pedestal of wood—a "coaxer"—on which the vessel had to be placed before the notes became audible. A "sulky" sand could be rendered far more musical by being sifted, washed and boiled, giving out notes after this treatment without the aid of the "coaxer."

Most musical sands are found to be quickly "killed," or rendered mute by frequent shaking, as the harder materials abrade the softer, producing a fine dust which prevents the production of sound. In further experiments Mr. Wilson operated on unmusical sands by sifting, to remove fine particles and to insure uniformity in the size of the grains, by rolling down an inclined plane of frosted glass, to separate the rounded from the angular grains, and by boiling in dilute hydrochloric acid to cleanse the surfaces, and succeeded in thus obtaining a sand which in certain glazed vessels gave a musical note as clear as any musical sand known to him, except that of Egg. The results of his experiments clearly show the physical conditions which sand must possess in order to emit musical sounds, and also that it does not appear to be impossible, by suitable artificial means, to produce a sand which, like the Egg sand, will be musical in almost any receptacle.—*Temple Bar.*

**Frankfort.**—Bernhard Gottloeber, director of the orchestra at the Palm Garden, Frankfort-on-the-Main, died September 25, aged fifty-one.

**Wiesbaden.**—Die Flidermaus has been revived at Wiesbaden with great success, and some other operettas of the better class will be studied.

**Reichmann.**—Theodor Reichmann celebrates on the 20th the jubilee of his twenty-fifth year in opera. His first appearance on the stage was October 20, 1870.

**A Wallenstein.**—It is reported that a well-known composer of the young Italian school is busy on a Wallenstein trilogy, and has already completed the music for Wallenstein's Lager.

**Adelina Patti.**—After Christmas Adelina Patti will begin a tour with a pantomimic piece, Mirka the Witch, which has been performed at her house, Craig-y-Nos, in Wales. It will be given first at Paris, then in Berlin and Vienna.

**Humperdinck.**—A new lyric faerie, The Bronze Horse, by Humperdinck, has had great success at Cassel. The composer was present at the first performance of this work, which has nothing in common with Auber's Cheval de Bronze.

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Please note change of address indicated at the head of this letter. Hereafter all communications intended for this department should be addressed there.

### WANTED—A PULL.

#### THE WEIGHT OF "INFLUENCE" ON A GIRL'S CAREER.

If girls would only stop seeking managers, and let managers seek them instead, how different would the result be on their careers!—MADAME ZISKA.

**H**ALF a dozen American vocal students in Paris this fall, speaking of their rearrangements for winter's study, used the word "pull" to indicate their reasons for making such and such decisions. Doubtless other nations have the same idea in mind.

The jump thence to Art's bosom is indeed a great one, but the disease entailed is both contagious and deadly, and works surely toward the grave of all that is worth while through all the intervening by-ways of human action.

American would-be stars come here steeped to the lips in the poison, and from what I have been able to judge there is little hope of cure in the present generation.

"I will take lessons of So and So, he has a pull with the Opéra; of So and So, she is strong with the management of the Opéra Comique; of another, he has a friend who knows Such and Such a person; Monsieur B. has a cousin who married the cousin of the secretary of This and That; he is the man for me. I am sure of success with Mlle. C.; her father polished the hats of the uncle of Chef Now and Again. See how Telle et Telle got on, all on account of the protection she had from So and So! You bet tenor C. never got where he is through merit; he got solid with wife, sister, aunt of Z.; he had a 'pull.'"

False, stupid, idle, ignorant, unreasonable, idiotic, this whole routine of thought.

One thing, and one thing alone, in the wide world governs your success. It is the same thing which governs the success of a dress in a shop window, a horse in a stable, beef in a butcher's shop, or a house and lot in a public square; namely, your monetary value, your individual appeal to base selfishness, the enlarging of a bank account for a business man.

The minute you throw yourself at the head of a career you make of yourself an article of commerce, to be bought and sold, not by the highest bidder—nobody bothers to bid for you—but according to your marketable value, in voice, looks, sense, memory, instruction, general ability, drawing power in fact, which means advantage to somebody's pocketbook.

Face to face with that experiment, no human being can go bail for you. Your worst enemy may be able to precipitate you into a whirlpool of attention for the moment; your best friends on earth can do absolutely nothing whatever for you in the line of permanent success; nothing more than

indicating perhaps where such and such a possibility may exist. The pocketbook man receives their letters of introduction, their praises, promises and judgments with graceful smiles and deaf ears. He thanks them obsequiously for the privilege of knowing you, and gets rid of you with the same breath, unless he sees money. You and your friend who is his friend might fall dead in the foyer for all of the help through the finer appeals. Put half a brass coin extra in his coffer, and he is—grateful as jobbers can be, to both of you.

"Pulls" outside of this come in the shape of promises from teachers who want to give you lessons, from agents who want your money, and from managers who may happen to take a fancy to your person. Follow them if you like; you will not be the first, nor will you be alone, nor will you be where you expect to be.

Composers have as little "influence" as the rest, and are still further tied by themselves, needing superior interpretation to make their own work a success.

No composer loves you better than his composition, no matter how much you may think so. He makes those charming and chainless protestations to you, simply to stir your interest in him, so that you will sing his works wherever you go. Even if you do not do it well, you keep the titles before the public. You are a bulletin board for him, and he often paints you nicely with praises and glances, but be assured there is nothing in it.

When it came to standing sponsor for you with the commercial management of a grand opera, he would draw the line. He would not risk his work in inefficient hands; and even if he did make the effort in your favor, there are the opera directors, who do not love you the smallest bit, and who would sell you, soul and body (figuratively), for a shilling. (All rules have exceptions.)

I have heard six American girls in Paris assert confidently that their future "success" was based wholly upon the "consideration" of the composers whose works they were studying. They did not even attempt to offer the plea of merit in the cases. But the very funny part of this thing is that three of these had the same faith, with the same justification, pinned to the same composer!

When a cat plays with a mouse, dear girls, it is not through affection.

Managers need artists more than artists need managers, just as farmers need potatoes more than potatoes need farmers. But an artist does not mean just a singer.

When the Paris director said: "Yes, I know she has no voice, but you try and replace her and see what trouble you will get into," he told the story. When the Italian director said: "Unless methods are changed, in a few years we shall have no interpreters," he told it in another way. Managers everywhere complain of the nature of the supply; yet this supply, instead of bringing itself up to the advanced standard of requirement, spends its time and vitality running around pestering the life out of imagined "protectors."

The study of Italian, German and pantomime would protect a singer better than a score of pulls; yet she spends hours and francs hunting up the latter, while she will not settle down to a couple of daily hours' acquirement of the former.

When girls come to search knowledge-power with the same avidity that they do side-door influence, then, instead of wearing their lives out seeking managers, managers will be obliged to seek them.

Money! money! money!

I never felt such a sudden and awful revulsion of feeling against the whole accursed system of trade strife, with its trail of devilish influence, as when I saw blood upon the hands of Calvé in La Navarraise.

Under the cyclonic lightnings of her genius the whole abomination of the part money plays in the lives of people; the way it interferes with happiness, blasts friendships, creates enmities, lays waste life, stultifies development, debases the intellect, and brutalizes the heart, flashed like a vision before horror stricken eyes. I mentally cursed the whole infernal traffic, with its wake of blights on this beautiful world, and hurled into space the prayer that, before an-

other century should have passed, this brutal and barbarous selfishness should, with the other barbarous life crimes, be laid low before the advance of spiritual development.

#### AMERICANS IN MUSIC.

Mrs. Edward Frothingham, of Beacon street, Boston, is one of those advanced souls who through some subtle working of heredity have been given the insight of enlightenment even while in the very chains of a wealthy and fashionable life.

Without succumbing to the influence itself, or being ennuied by the meagre monotones of society life, she mentally resolved that her two little girls should take the joys of character development through study, thought, travel and educated intelligence, and determined that whatever gifts they might possess should be developed to the best perfection. From their father, a highly endowed but untrained musical nature, both girls inherited musical gifts and instincts of an unusual degree. At four and five they began to give evidence of their talents. Since then the resolution of the mother has been the source of unending combat with the prejudices of conventional society opinion; but she has never wavered from her purpose, and this year finds her in Paris with two sweet, sensible girls, guiding their advancing footsteps in the paths of culture.

Half educated in France herself, Mrs. Frothingham brought the girls to Paris when mere children and had them pursue piano study with Mr. Breitner, who declares the younger girl to be one of the most talented pupils he ever taught. Returning to Boston, they had for teachers Mr. MacDowell and Carl Baermann. Going next to Rome they studied under Sgambati and Gulli. There Miss Frothingham made her début, being presented at court, while her sister, still a child, played with success at teas, musicales, &c., of Italian society.

Promise of voice as well as finger being meantime discovered in both, counsel and encouragement were had of Mme. Viardot, Marchesi, and other educational lights in Paris, and after seeking vainly what they wanted in Italy the family finally brought up with Lucca at Vienna, and there under the Italian-German environment of the great singer the first real serious vocal study was commenced. In the older girl was discovered a soprano of delicious timbre, extended compass, extraordinary flexibility, warmth, and, in fact, "the voice of an artist," Lucca declaring it the best that had ever crossed her path; and in the younger a rich, sympathetic mezzo-soprano, with lower tones of pure contralto quality. There they continued faithful study, broken by visits home, for some years. For finish in French technic and language they came here to Mme. Laborde, Calvé's teacher, and during her vacation have been with Trabadelo.

It is a real treat to hear the girls sing together, the voices so varied being of exactly similar color as the difference between lavender and deep mauve, so blending beautifully. Mr. Frothingham, who has been here with the family through the season, has already returned to America. The others follow on October 18.

Miss Suzanne Adams, of Boston, sang at the Opéra here in Rigoletto on the evening when the King of Belgium was present. She never sang so well or with so much success. The king was so pleased with her that he asked who she was and congratulated her upon her interpretation.

Miss Rosa Bussey, daughter of the artist, N. H. Bussey, of Baltimore, is here with her mother and sister, living near the Trocadéro, and finishing vocal study commenced in Baltimore with Alfredo de Giorgio. Here she studied with Sbriglia and Mme. Bertrani and is delighted with the progress made. Her forte is concert and oratorio work; she does not aspire to operatic honors or professional life. She has sung much in salons in Paris, and has promised to sing this winter for Mrs. Pell and Mrs. Drake. Her attention is somewhat diverted from music, however, by the artistic entourage through her father's gifts. Among their friends are the Moslers, who have passed most of their lives in Paris, now in New York, and the Dodges, all artists.

Mme. Ziska says of Mrs. Marie Barnard:

"She has everything necessary to make one of the great-

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est dramatic singers of the day—voice, temperament, intelligence, all. If only she will persevere!"

The standing fault with all foreign pupils, says Mme. Ziska, is lack of study conception. They have no idea what it means to follow a course of instruction, but flit from one point to another as novelty and hope are held out to them. They do not come to study, but to go on the stage. So, with a false objective point, all that follows must likewise be false.

Before they come here they should be assured of the following:

Voice, health, vocation, time, money.

Then they all aim for grand opera too soon, whence if they fall the disaster is final, whereas should they instead commence in small theatres where they might gain experience, confidence, reputation, they would find it an education equal in value to that of voice culture.

Again, they all face a French career through a false estimate of its value and no conception of its weakness or its difficulties. Its scope is confined to Brussels, Paris and a few provincial French towns, while there is no stage on earth—French included—where Italian is not sung. Besides that, the French language is dead against vocal emission. It misrepresents vocal tone instead of showing it off. Italian, on the other hand, makes the most of every tone. Girls never learn French correctly, anyway, and nothing is so barbarous artistically as French badly sung. (I can assure Mme. Ziska that there is no reason why girls should not sing French correctly; that the reason why they do not is wholly the fault of stupid French teachers and of vocal teachers who stupidly attempt to teach a language in connection with vocal instruction. There is no sense in girls not singing French well.)

Ziska is a pupil of Lamperti and Frezzolini, and has had a successful career as an artist, of which more later. With a vibrant, triumphant voice, she believes in singing much for her pupils. Of American and Italian descent, her brother, Mr. David Seaton Oberoff, is secretary of the American Chamber of Commerce in Paris.

Miss Rose Ettinger, Miss Eddy's protégée, is taking piano lessons from our friend Mr. Georges MacMaster, director of the MacMaster Institute, and organist of Saint Ambroise, Paris.

By the way, Alphonse Leduc is publishing five new pieces for grand organ, among them a toccata, dedicated to Mr. W. C. Carl, of New York, and a Cantilène-pastorale to Mr. Clarence Eddy.

An interesting organ inauguration took place this week at Notre Dame de Lourdes at Hazebruck. Mr. Georges MacMaster was master of the ceremonies, and as organ virtuoso showed all the resources of the fine instrument in a toccata of his own, a pastorale, also his own composition, and an improvisation. The audience was large, and enthusiastic in feeling, the talents of Mr. MacMaster finding much favor. The instrument was the generous donation of M. Mason-Beau to the parish. Mgr. Baunard, in paying delicate tribute to the donor, pronounced a remarkable dissertation upon religious music in general, particular that of the organ.

On returning to Paris from his vacation, M. Taffanel, chef d'orchestre of the Opéra, was met by the good news that his son had passed the examinations for the Polytechnic College—fourth in the list—after having been sixth in admission to the Normal School.

Tamagno sang at Varese at a big benefit concert given at the Opéra House this week, with tremendous success. He was in splendid voice. The audience was extremely fashionable. Gounod's Mors et Vita was sung by Opéra artists at the funeral of M. Lupin, the well-known French sportsman, at the Madeleine. Notre Dame Cathedral is being made luxurious in mourning emblems for the funeral of Pasteur, to take place there in a few days. Prince George of Prussia, who is a great lover of music, requested Nordica to sing for him at Lucerne. She sang part of *Elsa* in Lohengrin. Sarasate and Mme. Berthe Marx are engaged for the first Colonne concert of the 19th. They leave immediately for the tour in England.

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Among the notables present at the wedding of Mlle. Marie Louise Guilmant at Meudon were MM. Massenet, Dubois, Breat, Ménant, Barbier de Meynard, Oppert, MacMaster, members of the Institute; J. de Morgan, director of the service of antiquities in Egypt; MM. Parret and Bénédite de Chassinal, of the Egyptian Museum in the Louvre, and M. Ledrain, of the Assyrian department. The music was beautiful. Opéra artists sang, and M. Salomé, maître de chapelle of La Trinité, was organist.

Now here is an idea. During the performance of his two opéras comiques at his château this week the Duc de Massa, in order to secure perfect attention, no distraction of idea and no talking during the music, separated his distinguished guests, installing the ladies in the luxurious gallery which surrounds the music room, the gentlemen being assigned their places in the orchestra beneath. It is needless to say that the desired result was secured. A hint to the wise is sufficient.

The greatest musical success after Calvé at the Opéra Comique on Wednesday was in the audience—M. Paul Vidal, the young Conservatoire teacher and composer, who has recently been distinguishing himself as chef d'orchestra at the Opéra. The centre of an admiring company within doors, his little march from the front door of the theatre to the bottom of the stairs, which he mounted to see his friend Carvalho, was in a manner an ovation; his hat was not one instant on his head, and his hand was constantly extended for the hearty handshakes of numerous friends. M. Vidal deserves friendship, for he gives it.

M. Melchissédec, son of the baritone, who received a prize for comedy in the recent Conservatoire competition, has been engaged for three years at the Gymnase. The institution of marriage will have to rise up and defend itself if play writers keep on dealing blows at its weak points after the fashion of *Les Tenailles*, by Paul Hervieu, *la Vie* and *les Trois Saisons*, three powerfully truthful and attractive dissertations upon the subject, presented to Parisians this week.

FANNIE EDGAR THOMAS.

## A Musician's Thoughts about Singing.

OF the millions of people in the United States the proportion of agreeable singers is amazingly small although the vocal organs are practically identical in all human beings, and our climate varies from a vigorous temperate to a balmy sub-tropical, possessing many indisputably good qualities for the production of singers.

With such extensive resources to draw from it seems strange that so few individuals possess singing voices so universally coveted; and yet there must be some good reason for this fact.

There are many who talk in pleasant tones. Some professional speakers entertain their audiences as much by the melody of their voices as by their subject matter. All great actors possess great versatility of tone modulation, and yet none of these sing with equal effectiveness. Most adults use their speaking organs in a free flowing, easy manner, the people of some nations far surpassing others. In Spain the language is a universal musical melody in the mouths of her people. Children everywhere speak musically, laugh delightfully and sing with an inspiring purity and innocence of tone. The explanation of these facts is simple. Children talk, laugh and sing in a positively natural way, and while grown people speak naturally they almost invariably laugh and sing in an artificially strained or ventriloquial manner. Things done naturally are done gracefully and entertainingly, while things done artificially are apt to be stilted and stiff.

Children walk and run with inexpressible grace and beauty; an adult who walks at all attractively is such a rare specimen as at once to become noticeable, while only a few run without laughable awkwardness, and those are trained athletes.

In nature no one ever saw an ungraceful movement or heard an unnatural sound. The floating clouds, the wav-

ing trees, and the gliding streams possess a calming influence almost equal to a narcotic. The sighing wind is sometimes more intensely thrilling than a human moan. Not only a poet, but anybody it would seem, who in solitude has been near a brook must have heard it talk and laugh in such a manner as to prompt one to turn about expecting to see a human being.

A child is a part of nature—the same nature as the clouds and brooks—and as such cannot fail of doing everything attractively and gracefully. But when a person grows up "childish things" are put away, and with them nearly all native attractiveness, and in their stead the artificial is assumed.

This is, however, largely owing to an acquired self consciousness. Nearly all adults must certainly recognize that when they are compelled to run while people are looking at them their efforts are ludicrously constrained. Similarly, when adults laugh it is usually with a startling guffaw or an unnatural chuckle. Neither the run nor the laugh is at all to be compared with that of the child.

A singing bird arouses our admiration because of its easy, flowing song. The pure black African race of the South, the nearest to the natural man, has by contact with the whites imbibed our musical scales and melodies, yet vocalizes with a native unrestraint of mind and muscle in an indisputably melodious and rhythmical manner. In our country there are many instances in white families where the trained singing of the mistress is unwittingly surpassed by the black domestic caroling as she works.

The moment a Caucasian adult first tries to sing alone, in the presence of others, self consciousness literally takes him by the throat and strangles his efforts, or fear shakes all the voice out of him. On the other hand, in chorus singing, where self consciousness and fear are minimized, nearly all can make a fair effort.

The singing bird, the child and the black know nothing of self consciousness or fear, or of a complication of co-ordinated muscular movements, or of rules, principles and theories; yet it is their singing that is particularly effective.

Many persons estimate the bird's voice, or the tones of the flute or of the violin, as the ideal of music. But a great violinist may draw his bow across the strings ever so rapidly or violently, daintily or gracefully, and yet cannot equal in soul expression the beautiful human singing voice, lost in its reverie of song, supplemented by the human face and form, and poet words, and singularly capable of expressing every shade of human feeling.

Notwithstanding the vast number of people which might supply good singers it may be seen at the first inspection that much material is destroyed by the vicissitudes of climate, heredity, disease, occupation, diet, regimen, general and personal habits. And it is on account of the foes external and internal that it is the exceptional individual who arrives at adult age with a good constitution, good lungs, throat, mouth, hearing and nasal passages.

Persons approximating these requirements should vocalize tolerably satisfactorily to themselves and their friends by simply permitting themselves to sing.

If all individuals were made to vocalize under proper conditions it is very probable that there would be much more genuine happiness, for when one is happy one often spontaneously breaks forth into singing, and on the other hand, if one sings even when in ill temper one will often be beguiled into excellent humor.

In addition to the delightful psychical effect the necessary forced respiration would result in a much smaller number of flat chested and consumptive people, in place of whom there would be a marked increase of round chested, rosy cheeked people, and withal a notable diminution in the demand for artificial tonics.

The general systematic practice of vocal exercise could be made a valuable adjunct to calisthenics or gymnastics, and as such there would be a healthful utilization of lung air cells which under the present circumstances are latent; and the train of good results that would follow the in-

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creased consumption of oxygen by the human economy would be far reaching.

Besides, if more people sang the personal pleasure they would derive, complemented by their friends' praise and their own vanity, would persuade them to pursue a course of living thoroughly calculated both at the same time to improve their singing and their general well-being; as is significantly the case with athletes, whose performances are absolutely dependent on their course of living, and in consequence they can come very near giving points to scientific physicians; and like the athlete, no singer should disregard diet, clothing, bathing, exercise and sleep.

Singers who occupy positions of honor and emolument not only need the normal organs properly preserved, but they must be of better quality and character in every particular than the general, and be employed with better judgment and taste.

At present, comparatively speaking, this class is composed of a limited few, notwithstanding the importance of this class as an educator of the masses, and the fact of a good opportunity for making a living being afforded to its members.

The next higher grade of singers, operatic singers, is endowed with exceptional qualifications, natural and cultivated, as well as high ambition and fixed determination to succeed.

A maestro singer is one whose perseverance, whose ambition, whose natural endowments, whose discriminative taste are of the kind met with in geniuses, an individual so rare as to appear only at widely separated intervals of time and great distances of space, an individual who cannot be criticised, one whose standard of excellence is so exalted as to call forth universal praise and admiration.

Other essential factors, such as food, clothing and shelter, being equal, the largest number of singers by far should be found in those countries possessing equable climates, as Spain, Italy, parts of South America, the West Indies and some other islands, and in the United States possibly our Gulf States, Colorado, Arizona, New Mexico and Southern California.

A world-wide fallacy exists in the belief that a so-called favorable method only is wanting to make numerous singers. Thus it is we hear constantly discussed the German, French and Italian methods, and a host of others. But it is as illogical to claim an arbitrary method for man's singing as it would be to do so for that of a bird.

Arbitrary methods mean almost next to nothing; so, likewise, for teachers to descant on the various anatomical parts of the voice organs, of which they know literally nothing, is an idle waste of time and words, which results in the greater confusion and embarrassment of the pupil, and to the detriment of the instructor.

Technically there is no French, German or Italian method; on the other hand there is exclusively only one proper method, and that is the natural method.

Given two singers on exhibition—one who sings naturally and the other artificially—a miscellaneous audience is inherently put at ease by the one, and in a state of apprehension by the other.

If such a marked difference exists between natural and artificial singing as to be apparent to the general public, how singularly unfortunate it is that such a babel of confusing, descriptive terms is so rigidly adhered to by teachers and scholars?

One school insists upon diaphragmatic respiration, regardless of the sex of the student; whereas males naturally use the diaphragm chiefly in breathing and singing, while females noticeably employ the costal respiration.

The undue emphasis that is so often put on diaphragmatic breathing would almost make one think that the vocal cords and mouth and nasopharyngeal cavity are not at all essentials in singing, and thus it is that the various biases distort natural functions into abnormalities.

Singing is as much a muscular exercise as is boxing.

wrestling and acrobatics; yet in these latter an expert exponent will accomplish many extremely difficult gyrations with seeming ease, except in crises.

In singing naturally the entire equipoise of the singer objectively is seeming ease, and is so subjectively, save in what might be called dramatic passages, when the singer is conscious of marked muscular endeavor.

When vocal gymnastics, or singing, is done naturally, it is so suggestive of simple ease as to inspire the hearers with the feeling that they could do it likewise.

In talking one never realizes that one is simultaneously respiring, one breathes intuitively according to the demand, and opening the mouth sends the tones, by the shortest route, to the hearer.

The whole conduct of natural singing is the same. If a teacher constantly carps on breathing, the scholar, worrying over it, is apt to ingest so much air as to be unable to contain it, and so cannot vocalize at all. If the pupil is conscious of having a throat or mouth, while trying to sing, the tones made are apt to be ventriloquial; while street vendors and drovers, at their vocations, are often observed to sing attractive natural tones, even as high as G above the staff.

To sing naturally the singer must assume an easy erect attitude, must use as much air as he wants at one breath, or rather breathe unconsciously, and keep the mouth well open. The natural method would have to employ the vowel a, as in father, for with this the throat and mouth, in vocalizing, are compelled to sing normally. This vowel should be used in the most natural register, in the easiest scales, and with the crescendo and decrescendo, and from this vowel cautious departures should be made to the next easiest vowels.

The natural method calls for illustrations by the teacher and imitation by the pupil, rather than vague verbal descriptions.

Male teachers should, as a rule, teach male pupils, and female teachers female pupils.

Pupils imitate better than they can invent, and in order to imitate they must place their vocal organs relatively in a similar position to that of the teacher, which should be the correct one. A pupil is thus unconsciously led from the simplest efforts to the more difficult figures and tone qualities till they become naturally a part of him, and he sings intuitively almost as freely as he talks.

Technic, differentiation of terms and nomenclature should follow, not precede.

Climate, personal care of health, intelligence and assurance are the leading factors for the production of singers, and whatever nation or individual fulfills most perfectly the above requisites ought in general to do the most agreeable singing.

E. H. COLE, M. D.

**Uhrich.**—A one act piece, *Le Carillon*, by Uhrich, has been successful at Aix-les-Bains.

**Budapest.**—Mader, of the Imperial Opera, Vienna, is to succeed Nikisch at Budapest. Mader is a Hungarian, born at Presburg.

**Brill.**—Ignaz Brill has completed his new opera *Gloria*. It will be presented next spring in Hamburg with his one act piece *Gringoire*.

**Samuel David.**—The composer Samuel David, one of the last pupils of Halévy, died October 3, aged fifty-eight. He was for thirty years director of music in the Paris synagogues.

**The Street Songsters.**—It is reported that Leoncavallo is writing the music for a piece called *The Street Songsters*, based on a poem by a young Viennese lady, who writes under the name of Paul Althoff.

**Venice.**—One of the workmen engaged at the arsenal in this town, Cocolo by name, has written an opera. The public, always on the alert for a possible new Mascagni, have started a subscription for the purpose of the performance of the work, the title of which has not transpired.

## Tschaikowsky.

DIED NOVEMBER 6, 1893.

TWO years have passed since Tschaikowsky's death, which came so unexpectedly on the night of November 6. This death surprised everyone; nobody suspected that the danger was so great, especially at that minute, when a rumor spread that the cholera symptoms proper had disappeared.

All those who watched with anxiety the course of the sickness of the beloved composer were positive that he would recover, but fate wished to snatch him away from the living ones; it was beyond the power of science to save this remarkable artist from the death which stole up to him so unexpectedly.

After two days of sickness he was no more; one of the most gifted of the sons of Russian land was gone; the great tone poet was no more.

The farther we draw away from the day of his death the more keenly we shall feel the blow dealt to us by his death. The significance of this loss to Russian music can only be compared with that of the loss of Poushkin to Russian literature. But music is a cosmopolitan language, and therefore the loss of Tschaikowsky is felt by a much wider circle, such composers as Tschaikowsky, being first of all the pride of his native land, at the same time belonging to the whole of mankind; for the Americans understood his compositions, when he appeared as musical director in New York and other cities. Were not the people not long ago enraptured by his compositions at the world's fair in Chicago? had he not an enormous success in London, Paris, Berlin, Hamburg and other centres?

Tschaikowsky's was a poetical nature, charming to all and irresistibly attracting to himself everyone with whomsoever he came in contact. That is also the reason why his untimely death afflicted everyone so deeply. Tschaikowsky's funeral, which is known to the readers from the descriptions in various newspapers and illustrated periodicals, demonstrated well with what an affliction all Russia, beginning with children and ending with the most noble and honorable persons, wept on account of the death of its second Glinka. Everywhere, even in Italy, requiems were performed in his honor.

Since the death of Tourgeneff and Dostoyevsky, St. Petersburg never witnessed such a pompous funeral.

Could anyone of the audience which was present in the Assembly Hall of the Noblemen at the concert of the Russian Symphony Society, conducted by Tschaikowsky (at this concert was performed his sixth symphony, the *Pathetic*, which turned out to be his swan song), suspect that he was bidding adieu to his much beloved composer? Is it not a sort of fatality that hangs over Russia's most talented workers in the domain of the beautiful? Poushkin perished, not having attained the age of forty; Loemontoff, not even thirty; Gogol, Glinka, Dargomizsky, Sierow, hardly passing their fiftieth birthday. To this group we have to add also Tschaikowsky, who died barely having attained the age of fifty-three.

Tschaikowsky died before his lifework was completed. Although he said very often that it was time "to stop writing," still he was working until the last day. His new romances and piano pieces were published a very short time before his death; he was also about to rewrite his opera *Oprichnick*, which he (I do not know why) considered his "weakest work," as he used to put it himself. And in general he felt so well the last period of his life that undoubtedly he would have further enriched our musical literature.

But fate decreed otherwise. However, what was done by him in musical composition has won for him an honorable and enviable page in the history of music and of Russian music especially. His melodies find sympathy in the hearts of people, and this wonderful gift is appreciated everywhere and by everyone.—By W. S. Baskin (translated from the Russian).

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## Vocal Follies in Our Public Schools.

PAPER No. 1.

INCALCULABLE harm is being done the pupils of our public schools by vocal practices which, as I understand, have been lately introduced. Upon listening to the caroling of several children the other day I was forced to notice a constantly recurring and most disagreeable attack upon all words beginning with a vowel. The natural, frank entrance was replaced by a sudden assault, a snapping, bursting sound so utterly unmusical that remonstrance was gently made.

"Why, that's just the way we are taught!" was the prompt and surprising reply; "I used to sing in this way," said one, giving a frank and free illustration, "but the teacher called out, 'Anna Manly, if you can't sing the way I tell you you may sit down!'" It seemed that there must be some mistake, but by an unusual chance a friendly teacher of singing in the public schools made a most opportune call, and the examples were repeated. "Yes," he said, "that is what all the children are being taught. It is a system introduced by some lady, quite recently."

Little did I expect to find this discordant vocal trick sanctioned—I had almost said sanctified—by the chief vocal authorities of our multitudinous public schools. Had the whole wide range of mischievous notions and practices been traversed for the sake of selecting the worst and most pernicious practice and of so stigmatizing it for avoidance, this very knack of bursting into a tone would have been hit upon—and to think that it is being planted and fertilized! Frankly, it is disheartening! The writer had fondly supposed that the trick had itself been exploded, as it has exploded the throats of those who have been forced to endure it.

For it is not new. As Dennis would say, with more force than elegance, "It is the same owl gag!" It deserves no better name. Before describing in detail what these tender throats are compelled to do let an anecdote related by Mrs. Behnke of Dr. Stainer be repeated.

While examining candidates for musical diplomas Dr. Stainer was struck by the hard, metallic click with which a young lady prefaced each note. "What is that peculiar noise you make before every tone?" asked the doctor. The young lady drew herself up, and with an air of intense satisfaction said: "Oh, that is the shock of the glottis. Mr. — has taken great pains so that I should acquire it." "Well, my dear child," wittily replied Dr. Stainer, "my advice to you is to go home and not to shock your glottis any more." "Thenceforward," added Sir John, "I always recognized that teacher's pupils, who all perpetrated the same ugly fault."

Even in speaking, the English language warrants no such sudden breaking into a vowel sound as the click just described. In order that each reader may recognize it he or she should cough a few times very gently; then a few times still more gently, each time noticing the checking of the breath deep in the throat and then the sudden outburst or explosion as the air is released. Having well realized this, he should let the confined breath burst directly into a vowel, such as *ah, oh, or a*, as in "at." In this way will be produced that clicking bursting sound recognized in some languages as an element of speech, but not in English. Such words as the adjective "angenehm" in German begin with this sound, called the "check-glottid," but in singing it is a most offensive blemish. The teacher of voice meets the habit in many voices which have adopted it unconsciously, and a most persistent and defiant one it often is.

But to inculcate the vice deliberately, to inoculate with the disease—this is indeed a survival of the unfittest! And to think that it is vitiating the schools of this immense metropolis! No single practice could work more violent harm. Surely it would reward the parent or the thinking scholar to read with care just what this unnatural shock of the glottis really is, what the sensitive throat of adolescence is compelled to endure when it coughs and hacks the tones into displeasing existence.

The vocal cords or bands are mainly muscular, and as tender, as sensitive as the muscular lining of the mouth and pharynx. The slight, thin fascia with which they are covered, though it gives them firmness, does not lessen their aversion to contact with a foreign body or even with each other. In correct emission of voice these little fleshy masses never do come together. From their position at rest, when they lie comparatively far apart at their rear ends, they spring nearly together for tone but never touch each other. When they do there occurs that vocal fault called "the break;" for at that unlucky instant the cords cannot swing freely and lose that regularity of vibration that causes the clear and unobstructed tone. A beautiful, an artistic, vocal attack is made when the cords instantly spring nearly together, and are at that instant stretched duly for the intended pitch. To this delicate task the teacher applies his utmost skill.

On the other hand, the "shock of the glottis," or as it is sometimes called, the "attack of the glottis," or the "stroke of the glottis," can be made only when the singer first draws the vocal cords tightly together, so that they are pressed firmly against each other and then bursts them apart by the breath. It is not an attack; it is the cessation of an attack; it is not a stroke, but the checking of a stroke. It exactly reverses the order of the functional process of tone emission. It may be said to put an unsightly knob upon each and every tone, an excrescence which distracts the attention from the pure vowel and is most repulsive in itself. Imagine any vocalist rendering the beautiful tenor solo in the Hymn of Praise: *I, I am He That Comforteth*, and snapping or hacking forth the celestial pronoun thus shockingly!

Not only is this obstreperous shock discordant in itself, but it puts the whole vocal process at fault; it places all the normal vocal agents at supreme disadvantage. The muscles that stretch the cords, the extrinsic ones, are compelled to exert themselves while the cords are being separated, or rather must delay their full effort till the cords have become somewhat separated. The valuable initial instant is lost and in voice attack the beginning is more than half. Interference at the beginning moment cannot be atoned for at a later date. How serious is this obstruction may be still more fully appreciated when it is borne in mind that the muscles which form the cords themselves are hampered. Nature has ordained that their contraction shall accompany the mutual approach of the cords, but the shock signals their separation, after which the vocal muscles must contract.

Even the ordinary school books should have sufficed to obviate this ruinous fault. A vowel, as they expressly declare, is an uninterrupted sound of voice. Yet this check glottid introduces a foreign sound, and interrupts, or checks the pure tone. But the easily proved fact is this, that both the cord muscles and the extrinsic ones—those which do not form any part of the vibrating material—are compelled to wait till after this bursting apart puts them at such disadvantage that the tone suffers in all its elements. The compass is limited, the power reduced, and, above all misfortunes, the charming quality is impaired. The private teacher knows well that this habit, often unwittingly adopted, must be overcome before his pupil can attain any marked degree of excellence in any of these three regards. Yet the fault is being stamped with the seal of official approval and circulated widely and boldly.

It would be laughable, were not the destruction of good singing so threatening, to consider that this same system—if such it may be styled—is reported to include advice not to allow the children to sing below the middle tones, ostensibly in order to avoid "the break," as the little hitch or slight gulp between the middle and lower tones is often called. The ludicrous side is that the shock of the glottis and the break are physiologically almost identical; for the break occurs when the vocal cords actually clash against each other, and the shock when the singer makes them clash together. The accident and the device are equally unpleasant; and the serious aspect is that the indulgence in the latter encourages the former; whoever

"shocks" his glottis by design is pretty sure to hear his voice "catch on the centre," as Mark Twain neatly puts it.

Another rule is imposed which, to my personal knowledge, did woful harm in Chicago nearly a decade ago—but of that anon.

JOHN HOWARD,

318 West Fifty-ninth street, New York city.

## The Musician's Touch.

**A**MONG the fads of the present day wherein lies character reading, music, one of the most truthful delineators, has never been touched upon. In the event that graphology or any other of these so-called sciences carry any weight whatever, piano playing takes its stand beside them, or even may be said to take the lead. The bond between the hand and the brain is a very strong one, and is absolutely involuntary; consequently it is not surprising that an imperious, strong nature will assert itself in a firm, decided chirography, and a vacillating and timid one in a correspondingly weak one; even though one does not base conclusions of carelessness upon the uncrossed "t" or the dotless "i," or even upon disconnection of letters in a word, but merely upon the weight with which the pen is laid upon the paper, and the touches which are unstudied and involuntary, the close student will have some index, and in most cases a faithful one, to the character beneath.

To the instructor in the art of music, however, the character of a pupil is an open book, and not alone of the pupil's, but of any musician short of the finished virtuoso in whose case training and outer influences have brought the touch to such a perfection that it has become more mechanical than otherwise, and even there, what is the individuality of a player if not that nature which is strongest in him, and which asserts itself through everything, making him distinct by mirroring the traits of character which are his own and which the years of training cannot subjugate. The player's position at the instrument is the first point worthy of notice, notwithstanding the fact of what the position must be, and if forced upon him by the careful teacher there will still lurk in the poise of the head, the position of the shoulders, the hang of the arms, the tendency of the body, the involuntary attitudes, that which to the student on this subject will show all the degrees of self importance, from the most marked cases of egotism, haughtiness, arrogance and the like, to the most pronounced types of modesty, sweetness and timidity.

Now, to deal directly with the hand. The touch coming from the hand proper comes, in consequence, straight from the brain, and here lies the key to the situation; here the revelation to the holy of holies—to the internal self as it is. It is marvelous to what extent those interested in this subject can differentiate between the shades of touch, however slight, which demonstrate impudence or honesty, sentiment or timidity, nervousness (not as related to timidity) or irascibility, carelessness or dash. Apathy as a natural consequence is very apparent, as is also that phase of sentiment known as the over-soul, but none of these are as pronouncedly recognizable as deceit. This characteristic produces a furtive, unsteady touch that stands by itself.

An example is quoted here in which a teacher says: "I had known Miss — for quite a while, and although I pride myself on being a fair judge of human nature from physiognomical traces, distrust had never entered my head. She commenced a course of music with me, and I was absolutely startled to note the degree of deceit which her touch denoted. Turning involuntarily to her face I found corroboration in the expression of the eyes, mouth and chin, and later developments proved the truth beyond a question." The same teacher claims that on asking a pupil concerning his work, she knows how much faith to put in the answer by the degree of firmness in the touch.—*Emile Francis Bauer, in exchange.*

**Tausig.**—Seraphine Tausig, herself an admirable pianist, lately performed at Landeck the Ungarsiche Zigeunerweisen (dedicated to her by her late husband, Karl Tausig), with orchestral accompaniment arranged by Schiron, of Elberfeld.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., October 12, 1895.

THE prospect for the success of the season of grand opera in English that opens at Covent Garden to-night is certainly encouraging. When Sir Augustus Harris and Mr. E. C. Hedmond united to produce English opera in a manner worthy of the traditions of this famous house the public was sure that the productions would deserve liberal patronage. Die Walküre and Tristan and Isolde in English were put forward as the two works most likely to meet with hearty support.

It has long been known that Wagner's works draw larger audiences, and therefore evoke greater public interest, than any others, and whenever this master's compositions are well given, either on the stage or concert platform, managers are certain of good support. The opportunity for hearing these works given in English, with such excellent principals and good band and chorus, has never been enjoyed in London before, and it is reasonable to suppose that the interest heretofore shown will be kept up. Other operas from the Bayreuth master will be Tannhäuser, Lohengrin and The Flying Dutchman. Faust, Carmen and other operas will be requisitioned to give variety to the season's repertoire, and I have no doubt but that the public will give sufficient support to enable Mr. Hedmond to carry the season considerably beyond the four weeks of which he gives definite promise.

Mme. Patti at a concert at Sheffield on Friday evening last introduced for an encore a new lullaby by André Pollonnais, which had been composed for the diva in August at Craig-y-Nos, and sung by her for the first time at a performance at her own theatre.

October 4 was the fête day of the Emperor Francis Joseph, and in the evening gala performances were given at all the theatres in Vienna. At the Carl Theatre, which, after being completely reconstructed, was opened for the first time, Suppé's last operetta, The Model, was given. At the Opera M. Massenet's La Navarraise was given, and was a great success. The composer was called ten times before the audience.

On October 3 a license was granted in Vienna to the 150th ladies' orchestra. Only about a dozen of these orchestras remain in Vienna through the winter; the others go all over the world and play with more or less success.

Mr. Edwin Holland is back in town and has resumed his teaching.

I hear from Mr. Emanuel Moor that his symphony in memoriam Ludwig Kossuth, which was performed at the London symphony concerts last year, will be placed in the program of the Budapest Philharmonic Society on the 30th of next month. He also tells us that Mr. Anton Seidl, of New York, will play it the coming season.

When a violinist of only twenty-five years of age has already made a great success in Leipzig and in Rome, the British musical public may well be glad to have the chance of hearing him. Such an opportunity is given us by Mr. Ernest Cavour, who has arranged with Signor Rosario Scallero to give three recitals in Queen's Hall. The first recital takes place on Thursday, the 24th inst. Mr. Ernest Cavour has also arranged a concert tour through Belgium and Germany for Messrs. Ben Davies and Tivadar Nachez, who are to give twenty performances together. Also Mr. Ben Davis will sing in Vienna and Budapest.

At the afternoon concert in Queen's Hall on Sunday Mr. Sims Reeves and Mme. Clara Samuël will sing. In the evening Rossini's Stabat Mater and Mendelssohn's Lauda Sion are promised.

Dr. John Warriner, of Trinity College, is preparing a national portrait gallery of British musicians. The portraits will be the main thing. There are to be hundreds of them, Irish as well as English, and each will have its accompanying brief biographical sketch.

The Crystal Palace Saturday afternoon concerts commence to-day.

At a meeting of the Royal National Eisteddfod executive on Saturday to arrange for the event at Llandudno in July, 1896, the Rev. F. Eiddon-Jones wrote as to the incorporation of the National Eisteddfod by royal charter. He thought there was a simple way of securing the advantages sought by incorporation, and one that had the sanction of precedent. In 1524 an eisteddfod was held at Caerwys by permission and authority of King Henry VIII. Mr. Jones suggested that the committee should write to the proper Government office to deal with the matter, and say that application would be made for power to hold the eisteddfod, and that about November the deputation would lay the matter before the Queen. The letter was referred to the literary committee. A sub-committee had considered the suggestion of Mr. H. J. Smith, Philadelphia, to extend the 1896 eisteddfod another day, and on July 4 hold an American day, to enable Americans to take part in the celebration, inviting the American Minister and others to attend. The recommendation that the secretary should write to prominent Americans asking if they would join and act in a committee to carry out the details of the work was accepted.

In my last letter I referred to the fact that Mr. Virgil has taken premises at 12 Princess street, Hanover square, and I have just learned that he took possession of the new headquarters on the 11th inst. In a few days they will be quite settled, and have on display a large number of the Virgil practice clavers, where musicians can see them to advantage. It is most gratifying to Mr. Virgil to see that English musicians are appreciating the unique value of these instruments.

I learn from Mr. Schulz-Curtius that Herr Felix Mottl has kindly consented to come over and conduct both concerts announced by him for November 12 and 26. At the former the second part of Act III. from Die Walküre will be performed, with Mme. Brema as Brünnhilde, and Mr. Plunket Greene as Wotan. Owing to the adoption of the continental pitch this musical treat becomes possible. At the latter concert Frau Döxat, of the Leipzig Opera House, will make her first appearance in England in excerpts from Tristan und Isolde. Frau Döxat sang the part of Isolde during the recent performance at Munich with success. Herr Emil Gerhäuser, of Karlsruhe, will be the Tristan on this occasion.

Miss Ida Gray Scott, from New York, has come to London to remain for some time, and will sing here both in concerts and oratorios.

Mrs. Otto Sutro and the Misses Sutro, of Baltimore, are back in town after a very pleasant holiday spent at Malvern. They give three recitals at St. James' Hall early next month.

Mr. Clarence Eddy is still in Switzerland, but returns to Paris early next week.

## SUNDAY CONCERTS.

Queen's Hall was crowded to overflowing at the first of the Sunday afternoon orchestral concerts this season, which took place October 6. The balcony was filled in a few minutes after the doors opened, and there was not a seat to be purchased in the balcony or the stalls when Mr. Randegger raised his baton to conduct the overture to Die Meistersinger. It was estimated that over 300 people were turned away. Mr. Sims Reeves, who was set down for the Passion music in The Messiah, which he has not sung to orchestral accompaniment for a long time in London, was doubtless one of the attractions. It must have been with genuine satisfaction that the veteran tenor sang at a concert where was adopted the diapason normal, which he had advocated with so much vigor for many years.

Another important attraction was the excellent orchestra, with so distinguished a conductor. Our readers will remember how very popular were these orchestral concerts last season, and I am glad to learn that the public is giving them generous support. The fine ensemble on Sunday, like that of last spring, was one of the distinguishing features, and the performances of familiar orchestral works that Mr. Randegger secures are certainly very fine. Mr. Sims Reeves' phrasing is still wonderful, considering the fact that he is seventy-five years old; and the pathos and the finish with which he gave the recitative, Thy rebuke hath broken his heart, and the air Behold, and see, excited great enthusiasm.

Mr. David Bispham, who sang Arthur Somervell's new and most artistic song, Go, Heart, Unto the Lamp of Light, followed the success gained for this composer's works just given at the Leeds Festival. Mr. Howard Reynolds played the Inflammatus from Rossini's Stabat Mater, as a cornet solo. The interesting analytical and historical notes by Mr. Edgar F. Jacques, which were so helpful last season, are continued, and I have to thank Mr. Robert Newman for providing such good musical entertainments on Sunday afternoons.

Queen's Hall was again crowded in the evening, when the National Sunday League had its first concert for the season, the program consisting of The Messiah, with Miss Kate Cove, Miss Marian McKenzie, Mr. Herbert Grover and Mr. Douglas Powell as soloists.

In addition to these more important concerts there were many others held in the different districts in London, nearly all of which have now come to be well patronized.

## MRS. WALDEN PELL.

Perhaps no American has done more—quietly and socially—to encourage musical art, to help young singers, to give them an opportunity of being heard, than Mrs. Walden Pell. Women like Christine Nilsson, Emma Eames, adore her and surround her continually. Christine Nilsson traveled from Vienna to Paris on purpose to be present on Mrs. Walden Pell's eighty-fifth birthday, which took place October 2. As usual on these occasions Mrs. Pell had a dinner to which only ladies were invited—all her old friends—about eighteen. This was followed by a soirée dansante which was opened by Mrs. Pell herself in a quadrille. Barring her eyesight, which is a little dim, Mrs. Pell is as lively as if she were fifty-eight instead of eighty-five, and her mind is as fresh as if she were twenty-five.

The house last evening was literally a bower of roses. Over the door were in flowers the numbers 1810—1895. All her friends sent tokens of some kind. There were cakes with eighty-five candles, and florists vied with each other in sending the most beautiful specimens from their greenhouses. Mr. Sebastian B. Schlesinger composed a piano piece for the occasion, Birthday Motifs, which he dedicated to his old friend. The manuscript was sent in a beautiful frame of flowers. It began with a motif in imitation of bells ringing in the birthday, and was followed by other motifs in various keys, ending with the bells motif. Christine Nilsson, looking very handsome, and Emma Eames, danced. All was gaiety. A little French comedy was

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played, and a champagne supper terminated a very charming evening.

#### INCORPORATED SOCIETY OF MUSICIANS.

This society, which includes among its members the leading professional musicians of Great Britain, will hold its annual general meeting in Edinburgh, opening with a reception on December 30. Our readers will remember that the most successful conference that they have yet held attracted a goodly number of their members to Dublin last year, and it is considered that these meetings are of great benefit to the society in every way. The *mal de mer* so feared from the trip to the Irish capital will not have to be taken into consideration in the pleasant journey which those busy in professional life will enjoy taking to Edinburgh. A very fitting appointment in connection with this meeting is that Sir Alexander Mackenzie will preside, and I feel sure that the genial doctor will do all in his power to welcome his fellow laborers to his native land.

A special train will leave St. Pancras Midland Station on the morning of the 30th, and no pains will be spared to make the journey a pleasant one. On December 31 the Lord Provost will open the regular proceedings of the conference, and Sir Alexander Mackenzie will preside. The first of the year is a very great holiday in Scotland and the smaller committees will meet on that day, the general business being proceeded with on January 2, when Professor Niecks will preside and read a paper, the subject of which is not at present announced. On January 3 Professor Prout promises us a paper both interesting and instructive on the orchestra from 1800 to 1900. Other papers will be read, and the annual banquet held, when Sir Alexander Mackenzie will be in the chair. I shall announce further particulars in a later number.

#### LEEDS MUSICAL FESTIVAL.

There are occasions in the progress of every enterprise when those instrumental in bringing about results may look with complacency on the actual attainment of their long cherished hopes. This state of mind, so much to be desired, was certainly theirs who had put shoulder to shoulder in the extensive preparations which brought about one of the best series of musical performances which has ever taken place.

No more fitting work could have been chosen for the opening than Händel's masterpiece, *The Messiah*, which has not been given at the Leeds Festival for some time. The chorus, whose fame now reaches to the ends of the earth, sang these familiar numbers in a manner to excite the highest commendation. Any doubt or anxiety that might have existed in the minds of those most interested, as well as strangers who came from afar to hear these Yorkshire singers, must have been set at rest when they sang the opening chorus. For *Unto Us* and the *Hallelujah* were achievements seldom equaled. Sir Arthur Sullivan, wise in his generation, insisted upon full rehearsals of this work, which on account of its frequent performance is usually given without these preliminaries, and this probably was the reason that Händel's lovers had the good fortune to hear such an exceptional performance.

The chorus numbered 847 singers, divided as follows: Sopranos, eighty-seven; contraltos, ninety; tenors, eighty-one; basses, eighty-nine. These were drawn from the West Riding district, an area of which Leeds is the centre and furnished 194; Bradford, fifty-eight; Huddersfield, sixty; Halifax, sixty; Dewsbury and Batley, forty-five. The orchestra consisted of 115 instruments, with twenty first violins and total strings of eighty-two double parts of wood wind and brass and percussion on footing of regular concert orchestra.

The soloists were Mme. Albani, Miss Sarah Berry, who took the place of Miss Hilda Wilson at an hour's notice; Mr. Edward Lloyd, and Mr. Norman Salmond. The work of Mme. Albani, who is a great favorite at these festivals, is so well known that it does not call for special mention. It need only be said that she was in good voice and as popular with the public as ever. The same is all that can

be written of Mr. Edward Lloyd, both of these artists during the week fully sustaining their popularity with the Leeds patrons. Miss Sarah Berry, the Lancashire contralto, made an efficient substitute for Miss Hilda Wilson, and was specially successful in *He Was Despised*. Mr. Norman Salmond seemed suffering from cold, but, aside from a faulty intonation at times, he gave an excellent rendering of the music.

#### Wednesday Evening.

Weber's *Der Freischütz* Overture gave the conductor an opportunity to display his instrumental forces to advantage, and this, as well as Mozart's *Jupiter Symphony*, was splendidly given. The opinion was unanimous that it would be difficult to conceive a better performance of either work, this more particularly as the band, numbering 122 pieces, was one of the finest ever brought together in England, the quality of the players, as well as their instruments, being of the best. The ensemble which Sir Arthur Sullivan succeeded in getting only showed how superior a conductor we have in our popular English composer. Another important point about the band is that they are all Englishmen, with the exception of the principal oboe player. This orchestra would compare favorably with any in the world, and it is an encouraging sign of the development of music in England that such a large and able body of instrumentalists can be brought together without the assistance of foreigners.

The novelty was Dr. Hubert Parry's *Invocation to Music*. This was written to Mr. Robert Bridge's poem in memory of Henry Purcell. The words are well adapted to musical treatment, and Dr. Parry's setting is fully equal to, if not in advance of, *The Blessed Pair of Sirens* and *De Profundis*.

On his appearance at the conductor's desk Dr. Parry received a hearty greeting, and much enthusiasm at the close. Miss Marguerite Macintyre did not seem to comprehend the meaning of the work, although her beautiful voice lent considerable charm. Mr. Ben Davies was perfectly at home, and his tenor voice, imbued with so much feeling, gave great pleasure. His work throughout the festival was most satisfactory. Mr. Watkin Mills' singing of the bass music was one of the features of the evening; he grasped at once the spirit of the words, and sang the dirge with great vocal power and dramatic effect.

The program ended with the *First Walpurgis Night*, with Mr. Ben Davies, Miss Sarah Berry and Mr. Andrew Black as soloists.

#### Thursday Morning.

Mendelssohn's *Italian Symphony* opened the day's proceedings, and was followed, as a most effective contrast, by Wagner's *Flying Dutchman*. It is useless to say anything on the much debated question as to the advisability of giving operas on the concert platform, and this certainly proved one of the most popular entertainments of the festival. The soloists were Miss Macintyre, Miss Marian McKenzie, Mr. Ben Davies, Mr. Hirwen Jones, Mr. Andrew Black and Mr. David Bispham. Miss McKenzie, whose rich contralto voice has long been admired in England, distinguished herself greatly. Mr. Hirwen Jones gave an artistic rendering of *Through Thunder and Storm*, and Mr. David Bispham, whose fame in this work on the operatic stage has preceded him, was quite up to his previous achievements. His refined, artistic singing was much appreciated.

During the interval between the parts of the concert the chorus were directed to assemble in the Crown Court of the Town Hall, where an informal meeting took place which will long be remembered by those who took part. The object of their gathering not being made known, it was with considerable curiosity that they obeyed the summons, and great was their surprise and pleasure when, attended by Sir Arthur Sullivan and Mr. Alderman Spark, the Prince of Wales and the Princess Louise entered and took their places on the magistrates' bench.

The royal personages were received with great cheering, on the cessation of which Sir Arthur Sullivan said: "Your

conductor has many duties to perform toward the chorus and he has many privileges. He has to point out your faults, and not to dwell too much upon your virtues. One privilege I possess now is to praise you from the bottom of my heart for your brilliant performances. The greatest privilege of my life is that his Royal Highness will, at my request, tell you what he thinks of the chorus." When the cheering had stopped, his Royal Highness said: "Ladies and gentlemen—It has given my sister and myself the greatest pleasure to meet you on this occasion, and to hear your singing. It has afforded us the greatest pleasure and gratification to hear your splendid performances. You come from various parts of the West Riding, from your own city, from Bradford, Huddersfield, Halifax, Dewsbury and Batley. It is not for me to make criticisms—that I leave to your estimable conductor. It would be difficult to find in any county, if, indeed, in any country, a finer chorus than this."

This felicitous speech on the part of the prince endeared him more than ever to the hearts of loyal Yorkshiremen, and on his re-entrance to the auditorium he was greeted with prolonged cheers, in which audience, chorus and all present joined heartily.

#### Thursday Evening.

Thursday evening's concert opened with the first and second parts of Bach's *Christmas Oratorio*, with Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Norman Salmond. Great satisfaction was expressed on all sides at Miss Wilson's recovery from her recent illness, and she made a great success in the beautiful *Slumber, Beloved*. Mr. Lloyd, Mr. Salmond and the chorus did very efficient work in Bach's grand music.

Edward German's new orchestral suite was brought forward as a novelty, the composer conducting.

Herr Emil Sauer played Chopin's concerto in E minor for piano and orchestra with his usual artistic reading of this composer's work. He was eminently successful. Mr. Hirwen Jones sang the solo part in the only excerpt from Purcell, the solo and chorus *Come if You Dare*. It seems to me that a more important and worthy selection might have been made from the works of the great English musician. The program came to a close with a performance of the overture to Rossini's *William Tell*.

#### Friday Morning.

Dvorák's *Stabat Mater* opened the concert, the solos being allotted to Mme. Albani, Miss Sarah Berry, Mr. Edward Lloyd and Mr. Watkin Mills. True religious fervor marked the interpretation by these capable artists of this noble composition. The singing of the choir under Sir Arthur Sullivan's inspiring beat was some of their best during the festival.

The *Forsaken Merman*, by Arthur Somervell, was the third of the novelties composed for the Leeds gathering.

This work is the first from this pen that has reached a festival performance. Matthew Arnold's *Lament of the Merman*, whose human wife is lured back to earth by the Easter bells, and afterward refuses to return to her husband and children, is the subject effectively treated by Mr. Somervell, who has set it in the so-called choral narrative form. The part of the *Merman* is taken by a bass soloist, and both in the choral and orchestral writing he has taken advantage of the adaptability of the poem for descriptive work. The bass soloist opens the lyric, and the children call upon their mother to return.

One of the most effective numbers is the description of the "sand strewn caverns" and the monsters of the sea. Another descriptive piece of writing is where the composer speaks of the woman's return from her sea home to earth. The church bell sounds faintly in the orchestra throughout, indicative of the complaint of the woman who is being kept from her religious duties. Husband and children await her return, but in vain, for "her eyes were sealed to the holy book." He has also been equally successful in the spinning wheel scene, a chorus through which

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the hum of the wheel is heard in the orchestra, the pathetic middle part, in which the woman repents, and the sea storm which closes the number. Then comes another lament from the deserted *Merman*, and a massive chorus concludes the cantata.

There is not much rhythmic variety in the work, though the scoring is varied and the sentiment in sympathy with modern feeling. Mr. Bispham sang the solo part with the proper spirit and artistic finish. Mr. Somervell conducted and was heartily cheered at the close. This interesting number will doubtless prove popular with choral societies.

Herr Emil Sauer gave a most artistic performance of Weber's Concertstück, for piano and orchestra, later playing as piano solos Schumann's Nachtstück (op. 23) and Liszt's Twelfth Rhapsodie Hongroise. The ballet music from *La Reine de Saba* closed the concert.

#### Friday Evening.

The musical people of Leeds and their visitors never seemed to lose interest for a moment during the progress of the festival, and the choral work of the evening, Schumann's *Paradise and the Peri*, with the sensuous beauty of the choruses, seemed to gain their rapt attention as readily as any of the previous performances. Mme. Albani, Miss Medora Henson, Miss Marian Mackenzie, Mr. Hirwen Jones and Mr. Bispham were the solo singers; it is needless to add that the songs and concerted music were all tastefully sung. The powerful soprano music suited Mme. Albani perfectly, and Miss Henson sang with abundant energy and dramatic effect; Miss Mackenzie was equally successful, and the two gentlemen did themselves great credit, while the band and chorus acquitted themselves with honors.

The singing of the 114th Psalm, *In Exitu Israel*, unaccompanied, was one of the most notable achievements of the choir during the festival. Miss Medora Henson and Mr. David Bispham gave an impassioned rendering of the duet from *Ivanhoe*, Miss Sarah Berry sang Goring Thomas' *My Heart Is Weary*, and Mme. Albani Elizabeth's *Greeting*, from *Tannhäuser*.

M. Massenet's symphonic poem *Visions* was the last novelty of the festival to be introduced. The composer's own text of his work is as follows: "The heights of the Simplon are enshrouded in mist at midnight. A weary traveler lays himself down to sleep. His sleep is disturbed by dreams, alternately peaceful and distracting. He awakes while yet the mist is around him. He hears a voice dear to his memory."

The poem is a characteristic example of the modern French school, and the composer proves himself a successful master of orchestral effect. Some of the combinations, especially those for the harp and strings, are both novel and effective. It has some interesting material, but I seriously doubt that it will ever become recognized as a desirable orchestral number. The performance would certainly have pleased M. Massenet had he been present. The concert ended with a fine performance of Mozart's delightful overture to *Zauberflöte*.

#### Saturday Morning.

A performance of Beethoven's extremely difficult Mass in D opened the morning concert of the last day. The arduous work that the chorus has passed through so satisfactorily seemed to fit them for the serious task set by Beethoven in this work, and they came out with flying colors, particularly in the Gloria and Credo. The chief artists, Mme. Medora Henson, Miss Hilda Wilson, Messrs. Ben Davies and Andrew Black, also left little to be desired. An excellent reading of Schumann's symphony in B flat, under Sir Arthur Sullivan, was followed by Mendelssohn's *As the Hart Pants*.

#### Saturday Evening.

The attendance at the last concert was so great that all could not gain admission. Part I. of the Creation occupied the first half of the program, with Miss Medora Henson, Mr. Hirwen Jones and Mr. Norman Salmond as soloists. A superb performance of *The Golden Legend*, which was

written for the Leeds festival of 1886, closed the festival for 1895.

Details of the performance are unnecessary, and it will suffice to say that the leading singers were Mme. Albani, Miss Marian Mackenzie, Mr. Edward Lloyd, Mr. Norman Salmond and Mr. Watkin-Mills. The choruses did equally as good work. In fact it was generally conceded to have been a record performance, and Sir Arthur Sullivan was greatly affected by the spirit shown by those who participated. At the close of the concert the choir gave Sir Arthur Sullivan round upon round of cheers.

The financial results promise to be most satisfactory, and probably over £3,000 will be realized for the Leeds charities.

FRANK V. ATWATER.

**Mademoiselle Yvette Guilbert.**—The famous prima donna of the music halls has been interviewed in England on the subject of the rumor of her intended marriage with a well-known man on the Stock Exchange. She had had, she said, quite a number of telegrams from enterprising journalists asking as to the truth of the story, but she was determined to reveal nothing. Mlle. Guilbert added: "I have often been told that I belong to the public, but it really seems that in this case curiosity has been carried rather too far. Moreover, I do not know myself whether I shall get married, and if I did I should not be obliged to tell people. It is true that for two years past I have been on very good terms with Mr. —, who is not an old man, but a young man of five-and-thirty. Thanks to his advice I have gained £6,000 in gold mine speculation, but I have £40,000 of my own which I have earned by my own work, and at present I am still earning £38 a night. On November 25 I embark for America, but as I have decided to enjoy the fortune I have made I shall retire in two years' time and live as I please. If I should then choose to marry, has anyone a right to object?"

**Sims Reeves in the Music Halls.**—The Empire management, of London, has secured the services of Mr. Sims Reeves, but this will not be his first appearance at what is now called a "variety theatre." In 1839 he was at the Eagle Tavern and Grecian Saloon, City road, London, where he sang and acted for about a fortnight under the name of "Mr. Johnson." He was in good company, and played in the Lottery Ticket with the great actor Robson.

**Monterotondo.**—A private performance was given here last month by Signora Gemma Bellincioni, at her picturesque Villa Bianca, of a three act opera, *La Sorella di Mark*, the libretto of which had been suggested by the famous *cantatrice* to the poet Giosuè, and the music wedded thereto by Signor Giacomo Setaccioli. The new work is said to have proved highly effective, and its production in public, with Signora Bellincioni in the principal part, is shortly to be expected.

**Waldemar Meyer.**—It has been already announced that the violin school of Waldemar Meyer would open in Berlin October 1. The school will train its pupils from the beginning up to virtuosity, with special regard to the national individualities of the several pupils. The scholars will have many opportunities for public appearance. In addition to the violin course there will be courses in piano and theory, and a special class for teachers.

**Munich.**—After the ending of the Wagner performances at Munich the management will produce the novelties *Der Ueberfall* of Zoellner; *Gunttram*, by Strauss; *Kunshild*, by Kistler, and *Ingweide*, by Schillings. The decision of the Lustpold prize for opera will not be published till November 1, 1896, so numerous are the works to be examined.

**Mexico.**—The tenor Herr Schott, who will be remembered by English opera-goers of some two decades since as a successful Wagner interpreter, is just now giving a series of concerts here and in different parts of the provinces, without, however, attracting very great attention.

### Murio-Celli Musicale.

**MME. MURIO-CELLI D'ELPEUX** gave a soirée musicale at her residence, 19 Irving place, on Friday evening last, assisted by Mme. Rosa Linde, contralto; Mr. Rafael Diaz Albertini, violinist; Mr. Louis Blumenberg, cellist; Mr. Clementino De Macchi, pianist, and a number of Mme. Murio-Celli's pupils. The following was the program:

Trio, Mendelssohn, Messrs. Albertini, Blumenberg and De Macchi; Sognai, Schira, Miss H. Wallian; Ah, Mon Fils, Prophète, Meyerbeer, Miss Broadfoot; song, Ballo in Maschera, Verdi, Miss M. Winters; a, Adagio, Godard, a, Habanera, Sarasate, Mr. Rafael Diaz Albertini; The Soldier's Bride, Mme. Murio-Celli, Mrs. Beatrice Hunter; a, Spanish Dance, a, Spinning Wheel, Popper, Mr. Louis Blumenberg; aria, Traviata, Verdi, Miss Rose Gumper; duo, Stabat Mater, Rossini, Misses Wallian and Bradfoot; piano, The Messenger Bird, Mme. Murio-Celli (transcription for piano by Mr. Dulcken), Mr. F. Q. Dulcken; a, The Bells of Love (violin obligato, new, by Mr. Dulcken), a, True Heart of Mine, Mme. Murio-Celli, Mme. Rosa Linde; Ocean, Thou Mighty Monster, Von Weber, Mrs. Nella Bergen; Reverie (new), Mme. Murio-Celli (dedicated to Mr. Albertini), Mr. Rafael Albertini; Rhapsodie, piano, Liszt, Mr. Clementino De Macchi; romance, violoncello, Davidoff, Mr. Louis Blumenberg; duet, Maria Padilha, Mme. Linde and Miss Rose Gumper.

The members of the Albertini-Rosa Linde Concert Company, composed of these two artists and the pianist, Mr. De Macchi, were the central features of interest, and also the cello playing of Mr. Louis Blumenberg, who made a wonderfully agile and facile success in two Popper numbers, particularly the Spinning Wheel. Signor Albertini has gained largely in sonority and is now the proprietor of quite an imposing tone, a good breadth in phrasing, and possesses as of old the Spanish dash which makes him always a success in numbers like the Sarasate Habanera. Signor Albertini's stature has grown since his début here three years ago, and he would seem better at home in a wider range than his first performances suggested.

Mme. Linde sang as usual in good, ripe, luscious tones and with abundant feeling. The pianist, Mr. De Macchi, made an intelligent accompanist, and came out satisfactorily in the ensemble of the Mendelssohn trio.

### Ffrangcon-Davies.

BRITISH OFFICE OF THE MUSICAL COURIER,  
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LONDON, October 12, 1895.

**THIS** eminent baritone, who had such a signal success at the Cardiff Festival, will visit America next spring, when the people of the United States may expect to hear a good artist. Mr. Ffrangcon-Davies combines intelligence and temperament with one of the finest vocal organs it has ever been our privilege to hear. His success at this his first festival was so unequivocal that he was at once recognized as an artist of the first rank. In our reports of the festival sent to the New York office of THE MUSICAL COURIER I spoke of his work in the highest terms, and I now take pleasure in giving a consensus of opinion from the leading English daily papers, some of which I quote herewith:

**BERLIOZ'S FAUST.**—Mr. Ffrangcon-Davies was an admirable *Mephistopheles*. He has evidently studied the part with a thoroughness that is not generally applied to non-operatic works, and a multitude of artistic touches give the interpretation a stronger and more vividly dramatic character than it is usually supposed to have. The serenade was superbly sung.—*Times*.

Mr. Ffrangcon-Davies as *Mefisto* was really saturated with the spirit of the part.—*Birmingham Post*.

Special mention must be made of Mr. Ffrangcon-Davies capital dramatic representation of the part of *Mephistopheles*, than which nothing better has been heard in England.—*Guardian*.

The feature of the performance was the highly dramatic singing of Mr. Ffrangcon-Davies, who in the character allotted to him excelled all his previous efforts and firmly established his claim to be regarded as an operatic singer of the first rank.—*Queen*.

The young Welsh baritone fully shared the honors of the

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WASHINGTON, October 11, 1895.



evening with his more experienced companions, Madame Albani and Mr. Ben Davies, earning hearty applause for his animated delivery of the serenade, which narrowly escaped the encore exacted in the case of the Hungarian march.—*Manchester Guardian*.

**LIGHT OF THE WORLD** (Sullivan).—Mr. Ffrangcon-Davies gave a dignified delivery of the baritone solos, and the most reverent scene, that of the raising of *Lasarus*, was given with fine feeling and restraint.—*Times*.

A conspicuous success was won by Mr. Ffrangcon-Davies, who delivered the words of *Jesus* with rare purity and declamation and with a dignity and fervor of expression that could not have been surpassed.—*Manchester Guardian*.

To Mr. Ffrangcon-Davies, one of those rare artists who contrive to make everything they sing as interesting as possible, was allotted the part of the *Saviour*, which he sang most expressively, provoking at times applause that seemed strangely out of place, if not intentionally irreverent.—*Daily Graphic*.

Mr. Ffrangcon-Davies invested the utterances of *Jesus* with infinite tenderness and dignity of expression.—*Scotsman*.

Mr. Ffrangcon-Davies, who the previous night had surprised everyone by his admirably sardonic *Mephistopheles*, now astonished them still more by the intensely devotional spirit and delicate restraint with which he interpreted the part of *Jesus*.—*Sunday Times*.

Mr. Ffrangcon-Davies brought to the part of *Jesus* the requisite devotional feeling, and, by the way, mention of his superb singing of the music of *Mephistopheles* the night before should on no account be omitted. It was a triumph for the Welsh artist.—*Ladies' Pictorial*. A.

### Anthony Stankowitch

**MR. ANTHONY STANKOWITCH**, a versatile as well as finished pianist, has made New York his regular headquarters, from whence he will arrange his future bookings, and has relinquished his divided connection with Philadelphia, where he has long been known as a skillful piano virtuoso and teacher.

Mr. Stankowitch now proposes entering on a systematic course of recitals, for which his extensive repertoire and large experience with students pre-eminently fit him. He will fill engagements with schools and colleges, giving recitals to cover any separate period or school, or the classic and modern combined, as may be called for by the needs or desires of the institution. The enormous value to students of hearing thoroughly artistic and traditional recitals of the piano literature which they are studying, or which it is essential they should hear, cannot be overestimated. The range of Mr. Stankowitch's repertoire and the scholarly merit of his performance in both the classic and modern schools place him in a position of rare advantage to undertake this particular class of work, and as he is further prepared in view of the circumstances to make specially reduced rates, the enlargement of his field should be a matter of certainty.

Already Mr. Stankowitch has arranged for a winter tour which after passing through the Eastern States and Canada will take him as far as Nebraska. For all his school engagements he has made reduced terms, placing it within the power of most average institutions to secure his services. He will continue to do this, and as the scheme is as unique as it is badly needed there can be little doubt that the demand for his recitals will rapidly assume large proportions.

As a soloist Mr. Stankowitch has met with distinguished success in the capital cities of the country. His musical education, which began at the Leipsic Conservatory, was finished in Vienna, where he studied the higher art of piano playing with the famous Prof. J. Dachs, the teacher of de Pachman, and theoretic music under the great contrapuntist, Anton Bruckner. In Vienna his public appearances created warm enthusiasm among the critics, and he left the capital to return not only an accomplished virtuoso but a thoroughly sound musician.

Mr. Stankowitch does much more than play with a polished technic and much brilliancy and taste. He interprets with a fine innate understanding, and to those on study bent his performances have always a valuable lesson to disclose. From among numerous criticisms, all in similar vein, the following are reprinted, and will give an idea of opinions earned by this artist:

The well-known pianist Mr. Anthony Stankowitch was heard in a

piano recital at the New Century Drawing Room last evening. An audience of goodly numbers was present and applauded almost every number to the extent of calling for many encores.

Mr. Stankowitch demonstrated his superiority as an executant and was very effective in some of the most taxing selections. The *Magie Fire Scene*, from Wagner's opera, *Die Walkure*, was given with much musicianly intellectuality, and difficult as it is to produce the orchestral effects so requisite in this work, Mr. Stankowitch succeeded in bringing this about to a considerable degree and convinced his auditors that he understood the great composer's wants. Another charming selection was Jensen's *Galates*, which was played with vim and elasticity. In the Schumann *Carnaval* and the Schubert-Tausig *Marche Militaire*, Mr. Stankowitch had full scope to display his power, technic and style, and in each he acquitted himself creditably. In its entirety the concert was delightful and won many friends for the artist.—*Philadelphia Press*.

Anthony Stankowitch, a pianist of marked technical attainment and sympathetic temperament, gave a recital in the New Century Drawing Room last evening that exploited his talents in a distinctly enjoyable light. His program was of the most exacting and trying character, and it is no small praise, therefore, to say that he emerged from the ordeal with results that must have proved most satisfactory to the many discerning music lovers who were present. Perhaps his most ambitious number was Schumann's difficult *Carnaval*, op.



ANTHONY STANKOWITCH.

9, which is so incomprehensible, even to some fine pianists, and the fact that Mr. Stankowitch made it interesting testifies in no uncertain way to his artistic resources. He was no less successful in the other selections, which included a Bach prelude and fugue and examples of Wagner, Chopin and Liszt.—*Philadelphia Ledger*.

In the same way in which Joseffy, de Pachman and other notable artists came to investigate the merits of the Virgil practice clavier Mr. Stankowitch was recently brought to make a close study of its advantages, and having put matters to a steady practical test has now made up his mind that it is the most valuable system existing in the piano field to-day. He has adopted the Virgil system of technical training, and acknowledges in his own performance a greater sonority of tone and a larger and easier freedom of style since its use. For students he regards it as invaluable. The critiques obtained by Mr. Stankowitch since his adoption of the clavier would argue heavily in favor of the invention even if it had no other support, and at his recital in Steinway Hall, which was given in connection with the clavier system, the pianist's success scored a double honor—for himself and for the method.

Mr. Stankowitch can be found at the Virgil Rooms, 26 West Fifteenth street, where he is accustomed to demonstrate interestingly the value of his adopted method. Those who find Mr. Stankowitch, however, at a piano which speaks will have a rare pleasure in listening to an artist who plays Schumann as well as he plays Bach, Brahms as well as Chopin, and Beethoven always with the firm sympathy and breadth of an admirably versed musician.

Although personally in sympathy with the romantic school Mr. Stankowitch has the ability to interpret the old classic music with admirable intelligence and finish. He is one of the few pianists who play a completely comprehensive range with equal merit.

**Marguerite Hall.**—Miss Marguerite Hall, the popular mezzo soprano, will sing Henschel's *Stabat Mater* with the Oratorio Society, under the direction of the composer.

### Opera in Philadelphia.

**MUSIC** lovers of Philadelphia will this winter enjoy a notable season of grand opera and orchestral concerts, which will be begun in that city at the Academy of Music on November 12. The performances are under the direction of Mr. Gustav Hinrichs, a conductor who is well known not only in Philadelphia, but also in every large city in the United States which he has in past winters visited with an excellent operatic organization.

The movement to have a Philadelphia opera season was started by a number of enterprising citizens early last summer, who raised a subscription fund of \$50,000, and sent Mr. Hinrichs to Europe to procure artists. He returned several weeks ago, after having engaged a number of the most celebrated singers of Europe, and a chorus of young and well-trained voices in Italy. He also brought with him the manuscripts of several operas that have met with success in Europe, but have never been heard in this country, among which are Reyer's *Sigurd*, which will be the opening opera of the season, and Lalo's *Le Roi d'Ys*.

The principals Mr. Hinrichs engaged abroad for his company are: Sopranos, Miss Emma Nevada, Mme. Selma Koert-Kronold, Mlle. Amelia Loventz and Miss Minnie Tracy; mezzo sopranos and contraltos, Signorina Leontina Dassi, Mlle. Emma Langlois and Mlle. Emilia Grassi; tenors, Signori Raoul Viola, Jules Goguy, Fernando Michelena, Domenico Mirello and Brazio Piroia; baritones and basses, Signori Quirin Merley, Louis de Backer, Giuseppe del Puente, Perry Averill, Malzac and Lorrain.

The general repertoire of operas will include the best works of the French, German and Italian schools, and after the Philadelphia engagement the company will visit all the large cities of the country.

The season in Philadelphia promises to be as notable socially as artistically, the first floor of the Academy of Music having been arranged into a number of boxes, which have been liberally purchased for the season by people prominent in society of the Quaker City.

**Raoul Pugno.**—A series of concerts will be given by Raoul Pugno in Great Britain. He is writing the music for a ballet, *L'Étoile*, for the Opéra, and Henri Cain is writing a libretto for him intended for the Opéra Comique, Paris.

**Change of Editors.**—The St. Petersburg *Russlands Musik Zeitung* announces in its issue of September 20 (October 3) the resignation of its old editor and publisher. The new management retains most of the staff, and will engage new skillful assistants.

**Nischnij-Novgorod.**—There is to be an exhibition at Nischnij-Novgorod next year. It will contain a collection of national musical instruments, a display of Russian pianos of the past century, and of instruments used by Russian composers. There will be popular national concerts every day.

**Amen.**—This new opera lately produced at Cologne is said to exhibit remarkable talent for management of the orchestra, and characteristic leitmotives, for the composer Heydrick, if Mascagnian in his choice of subject, is Wagnerian in his musical ideas and his orchestration. Although Heydrick is a singer, it is remarkable that he pays less attention to the voices than to the orchestra.

**Thomas Concerts.**—The management of the Thomas concerts announces a series of orchestral concerts between March 10 and 31 in the Metropolitan Opera House, conducted by Theodore Thomas, who will have the assistance of eminent soloists. At one of these concerts Joseffy will emerge from his New York retirement and play the B flat Brahms concerto, with which he has always roused such enthusiasm. The eighty musicians selected at the formation of the Thomas band in 1891 have held together until their performance now under Mr. Thomas' baton is familiarly perfect. Last May, before engaging the Metropolitan, the management raised among the friends of Mr. Thomas in New York a guarantee of over \$14,000. Following are the members of the fund: Mrs. F. G. Shaw, H. O. Havemeyer, Chas. F. McKim, Stanford White, E. Naumburg, E. Francis Hyde, F. N. Goddard, Rudolph and G. Schirmer, Chas. T. Barney, Henry Seligman, Seth Low, H. G. Marquand, Spencer Trask, B. T. Frothingham, Geo. Foster Peabody, S. Noustadt, George Ehret, William Steinway, J. Greenough.

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TUESDAYS AND FRIDAYS.





**Damrosch Artists Sail.**—The artists of the Damrosch Opera Company sailed Saturday morning, October 19, on the Trave, and will arrive next week.

**Heinrich Meyn.**—Mr. Heinrich Meyn, the well-known baritone singer, has been engaged by the Oratorio Society for its first concert on November 22 and 23.

**Geraldine Morgan Engaged.**—Miss Geraldine Morgan, violinist, has been engaged for a New England tour, under the direction of Mr. O. E. Ryther, of Boston.

**Marie Gesellschaft Home.**—Miss Marie Gesellschaft has returned from Europe to her work in Boston after having visited Amsterdam, The Hague, Berlin, Dresden, Munich and the Tyrol.

**Damrosch Will Conduct.**—Walter Damrosch will conduct the orchestra at the Bloomfield-Zeissler concert in Carnegie Hall this evening, when the pianist will play the Rubinstein concerto in D minor.

**Defeated.**—The Manhattan Musical Protective Union and the Carl Sahn Club of Musicians have decided to oppose the candidacy of Alexander Bremer, president of the Musical Mutual Protective Union, for register on the ticket of the Independent County Organization.

**More Engagements for Rivarde.**—Rivarde, the young French violinist, has just been engaged for the first three Sunday night concerts of the Brooklyn Seidl Society. Twenty of these concerts, which are a new departure for this society, have been arranged for, all of which will be conducted by Mr. Seidl.

**Fique Vocal Club.**—At the next concert by the Carl Fiqué Ladies' Vocal Club in December two new cantatas will be performed, Grieg's Olaf Trygvason, and The Turkish Lady, by Fiqué. The club meets for rehearsals every Tuesday morning at Wissner Hall, 294 Fulton street, Brooklyn, where ladies desiring to join may apply.

**Miss Jessie Shay.**—This talented young pianist, whose performance during the past two years has endeared her to all refined and intelligent musical people, is out with a new circular, in which her long list of press notices from New York city and various points of the State points to a brilliant success. Miss Shay is a conscientious young artist who will make her mark.

**A Coming Tenor.**—A new tenor has been discovered in the person of Mr. Carl Naeser, who is regarded as one of the coming singers in this country. Mr. Naeser has a pure tenor voice, exceedingly well cultivated, and he will make his first large public appearance with the Oratorio Society of New York, singing The Messiah, on December 27 and 28.

**More Engagements.**—Ffrangcon Davies, the great English basso, who has had such a phenomenal success at the Cardiff Festival, has been engaged by the New York Philharmonic Society for its last concert in April. He has also been engaged by the Chicago Apollo and other Western societies, and numerous negotiations are pending with him for festivals in April and May.

**Wm. C. Carl's Recitals.**—Mr. Wm. C. Carl will give a series of organ recitals at the First Presbyterian Church on Thursday afternoons at 4 o'clock, October 31, and November 7, 14 and 21. At the first recital Mr. Carl will play a new sonata (first time in America) by John E. West, of London. On November 4 Mr. Carl opens a new Jardine organ at Hackensack, N. J., and on the evening of November 7 he will assist at the opening of the Harrison organ in the Jewish Temple, Newark, N. J. The following notice of Mr. Carl's Baton Club is clipped from last Sunday's *Herald*:

"The Baton Club, under the leadership of Wm. C. Carl, will resume rehearsals for the season on Saturday at 8 o'clock, in the chapel of the First Presbyterian Church. Three concerts will be given this season, and besides a standard oratorio smaller works are being written for the club by American composers. New applications will be received at the first rehearsal."

**Operatic and Dramatic Benefit Performance.**—The club José Martí will give an operatic and dramatic entertainment under the direction of Emilio Agramonte at the Lexington Avenue Opera House, 145 to 155 East Fifty-eighth street, on Thursday evening, October 24, for the benefit of the wounded Cuban soldiers of the present war. The performance will consist of the second act of the opera Martha; the comedy Petticoat Perfidy; the fourth act of the opera Gioconda; the duet of the flags of the opera Puritani, and the Apotheosis of José Martí, whose

bust will be crowned after the delivery of an oration and several compositions and the singing of the patriotic Cuban hymn.

**Ondricek's First Performance.**—At the Metropolitan Opera House with the Seidl Orchestra on November 17 Ondricek will play for the first time in America a fantasia on Smetana's Bartered Bride and a transcription of the sextet from Lucia, both his own compositions.

**Marsick Here.**—Marsick, the famous French violinist, arrived on Sunday by La Touraine and is stopping at the Windsor Hotel. His first appearance will be in Carnegie Hall with Damrosch on November 1, where he will play also the following evening. He brings with him his famous Stradivarius and Nicolas Amati.

**Another Prodigy.**—Master Julius Schendel, a ten year old pianist "prodigy," who was born in Danbury, Conn., is to be heard in a concert in Steinway Hall on the evening of October 28, at which it is expected he will perform great things that will give promise of others still greater. Flavie Van den Hende, Mr. Ernst Bauer and Miss Julie Levey are also to be heard in the concert.

**Melba Robbed in Chicago.**—It leaked out to-day that Mme. Melba was robbed last week at the Auditorium. When she arrived here she placed her jewels in the First National Bank. Her room was entered the day after Mrs. Walker was "held up" in the same hotel. The thieves ransacked Mme. Melba's apartment in search of the jewels, and finally departed with less than \$100.—*World*.

**Their Forty-fifth Concert.**—The forty-fifth concert given by Mrs. Carmichael Carr, pianist, and Mr. Sigmund Beel, violinist, assisted by a quintet of strings, enabling them to perform the Brahms sextet in B flat and other important works, took place on October 5 at Golden Gate Hall, San Francisco. Miss Sofia Newland was the vocalist. The admirable program was successfully performed.

**Eleanor Hooper.**—A number of morning musicales are being arranged by the young violinist, Miss Eleanor Hooper, to take place in the Pouch Mansion in Brooklyn early this season. These musicales promise musical artistic interest, as Miss Hooper has already secured the assistance of the following prominent artists: Camilla Urso, Paul Tidden, Lillian Blauvelt and Fannie Bloomfield Zeissler.

**Miss Burnham's School.**—Miss Mary H. Burnham's school of music for resident and visiting pupils reopened on October 14, at 105 East Seventy-fourth street. Massage for small or stiff hands will be given by Mr. Gustav E. Anderson, causing remarkable improvement. Instruction in vocal music and sight reading will be given by Mr. Frank Damrosch, the class meeting every Wednesday at 8 p. m. at Carnegie Music Hall. Anyone desirous to join may address Miss Burnham.

**Behrens' Concert.**—Mr. Conrad Behrens will give a vocal and instrumental concert at Chamber Music Hall, Carnegie Hall, on Saturday evening, October 26, assisted by Miss Aurie Dagwell, soprano; Miss Jennie Hamburger, soprano; Miss Martha Hofacker, soprano; Mr. Fredrick Voelckers, tenor; Mr. Julius Scheuch, baritone; Mr. Jan Koert, violin (concertmaster of the New York Symphony Orchestra and the Damrosch Grand Opera); Mr. Dirk Haagmans, piano; Mrs. Eva Lund, accompanist.

**Victor Maurel in Concert.**—J. H. Alpuente, of the firm of Phipps & Alpuente, who has been negotiating with Victor Maurel for a series of concerts and song recitals, has just closed with that artist. This will in no way interfere with his engagement as first baritone of the Metropolitan Opera House, but will be a separate and distinct venture.

Mr. Maurel will open his course with four recitals in New York in the early part of December. The first recital will be devoted to German lieder, the second to French songs, the third to Italian songs, and the fourth will include compositions by English, Russian and Spanish authors. Mr. Maurel sails for this country on November 1 on the Columbia.

**Kaufman Concert.**—The concert of Master Maurice Kaufman, the young American violinist, who makes his New York debut on October 29 at Mendelssohn Glee Club Hall, promises to be unusually interesting. Master Kaufman will be assisted by Miss Marguerite Hall, mezzo soprano, and Mr. Tonzo Sauvage, pianist, in the following excellent program:

Raff's La Fileuse; Chopin's Valse, op. 64, No. 2, by Mr. Tonzo Sauvage; Max Bruch's concerto in G minor, op. 36; Allegro Energico, by Master Maurice Kaufman; Gounod's aria, Queen of Sheba, by Miss Marguerite Hall; Maurice Kaufman's Mélodie Romantique, op. 9, No. 2, by Master Maurice Kaufman; songs by Miss Marguerite Hall; Mendelssohn's Rondo Capriccioso, by Mr. Tonzo Sauvage; H. Vioustemps' Ballade et Polonaise, by Master Maurice Kaufman.

**Symphony Society's Outlook.**—During the past week old subscribers have been renewing their subscriptions to Symphony Society concerts, and very few of last year's subscribers have failed to renew, while the number of orders for seats gives every indication of a most promising season. In fact, judging from the number of orders already received from new subscribers, it is safe to say that the subscription this year will be one of the largest that the society has known for some time. The excellent soloists

announced are no doubt responsible to a large extent for this increase.

At the first concert, Mme. Clementine de Vere-Sapio will make her first reappearance in America after an absence of several years, and M. Marsick, the eminent Parisian violinist, will make his American debut. Greatest interest centres, however, in the reappearance of Herr Rafael Joseffy, who will play at one of the other Symphony concerts for the first time in New York after his self-imposed retirement of several years from the concert stage.

Mr. Damrosch will personally conduct all the concerts, except one, and altogether the Symphony Society offers a better program than has been presented for some time.

**Maimed His Thumb.**—Paterson, October 15.—Jerome Hopkins, the musician, has declared his intention to sue the Erie Railway Company for \$10,000 for injuries to his piano thumb, as he calls it. He asked Conductor Hunt on the Newark branch of the road a few days ago to stop a train at Somerset, a flag station, where he lives. The conductor would not stop the train, and the two got into an argument, during which the composer got his thumb crushed in the door of the car. It is said the injury may permanently mar his performances on the piano.—*Sun*.

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**Wjatka.**—The Russian town Wjatka never saw an opera till last August, when the Melnikoff troupe produced Faust, Olegin, Carmen, Russalka, Daemon, Bajazzo and Rigoletto. The troupe was a poor one, but the good Wjat kensers were delighted.

**Sullivan.**—Mr. D'Oyly Carte has arranged with Mr. W. S. Gilbert and Sir Arthur Sullivan to write a new opera for the Savoy Theatre, to be produced late in the autumn. The proposal that Mr. Pinero should collaborate with Sir Arthur Sullivan in a comic opera has now been indefinitely postponed.

**The Tonkuenstler Meeting at Brunswick.**—The report of the local committee respecting the late Tonkuenstler Versammlung des Allgemeinen Deutschen Musik Vereins, held at Brunswick June 1, was published September 22. It showed receipts, 15,541 marks; expenses, 5,890; leaving a balance of 9,651 marks, against which some incidentals must be charged. The five concerts were attended by 5,630 persons. The balance will be paid to the treasurer of the Musik Verein, after allowing the sum of 1,300 marks to the ducal orchestra for their extra trouble, in addition to 1,500 marks presented to the orchestral benefit fund. The local committee of Brunswick say that the depreciatory remarks of outside papers on the program of the festival do not concern the Brunswick orchestra, as most of its suggestions were declined, and the directors of the Musik Verein struck out the preparations for the festival planned in Brunswick.

**Superlatives!**—"We mentioned the other day how Herr Emil Sauer at Leeds ran against a huge poster describing Herr Rosenthal as 'the greatest of living pianists.' Herr Sauer's agents in Leeds have now announced him as 'the greatest pianist in the world.' So honor is doubtless satisfied. Yesterday, however, the two German pianists were confronted with another rival, M. De Greef, who is introduced to Leeds as 'the greatest executive pianist of the century,' the announcement further stating that 'De Greef has no rival,' he is 'the artist for artists, the professor for professors. Read his biography.' After all this it will be interesting to watch the terms in which his manager reintroduces M. Paderewski to the provinces."—*London Daily News*.



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IT seems now as if the operatic firm will next season be called Abbey, Schoeffel, Grau & Pollini.

THE statement that Humperdinck's Das Eherne Pferd, lately given at Cassel, had nothing to do with Auber's Cheval de Bronze is contradicted in the *Allgemeine Musik Zeitung*, which affirms that it is a worked over version of the French piece, and had been played long ago at Frankfort and the score printed.

THE MUSICAL COURIER was the first to announce that Dr. Antonin Dvorák would not return to America this season. The reason given by the Bohemian composer for his abandonment of the directorship of the National Conservatory is that his family prefers Bohemia to America. But we shrewdly suspect that Dr. Dvorák was not altogether pleased with his reception here, especially as a conductor. Again is the United States forced to battle alone. Where is the American composer now? Let him show himself. Let us test his mettle.

### GUERNICA.

FELIX VOGT says that Vidal's unsuccessful opera Guernica has the merit of being a bold attempt to find a new path. The scene is laid in the Basque country during the last Carlist war, with the usual civil war love plot. But between the first act depicting the happiness of the royalist officer and his sweetheart and the capture of her Carlist brother, and the third act where the lovers are parted by the execution of the brother, both acts written in the semi-Wagnerian style now popular in France, is a second act. This consists of a patriotic speech of the Carlist leader, not sung, but spoken. While he is speaking on the plaza the nuns in a neighboring convent are heard singing. They, too, are patriots, and gradually the music of the hymn drifts into the Basque patriotic song, A Guerniaco arbola, in which all the people join. The effect is tremendous.

### A PORTRAIT DISCOVERED.

M. ARTHUR POUGIN, during a late visit to Brussels, discovered in the museum a portrait by J. L. David. It is an admirable work, representing in half length, a man under thirty, smooth shaven, pleasant countenance, raising a flute to his lips; the costume is of the Directory period, no wig, brown coat, yellow waistcoat, muslin cravat. There is no doubt but that it is a portrait of François Devienne, a virtuoso on the flute and bassoon, professor of the flute at the conservatory, and a fertile composer, a dozen of whose operas were given at the Théâtre Feydeau, such as Rose et Aurélie, Agnès et Felix, Les Comédiens ambulants and Les Visitandines. David, who was a Jacobin and a regicide, on being exiled from France on the Restoration took refuge at Brussels, where he died. His heirs, in gratitude to the Belgians, presented to the museum several of his pictures, including the famous one of the Death of Marat, which hangs in the same room with the portrait of Devienne. The work is valuable, as there is no portrait of Devienne, engraved or lithographed, in existence, and remarkable as the only painting of an artist by David, except the dancer Mlle. Guimard.

### RUSSIAN HORN ORCHESTRA.

THE twenty-two Russian musicians who have lately been giving concerts in Western Europe used instruments quite unknown outside of their native land. These instruments look like large pipes of a conical form, curved towards the embouchure, and varying in size from 80 centimetres to 2 metres. One of them utters notes lower than those of the bass viol, and gives out only one note. The performer has two of these pipes, into which he blows in turn. The effect produced approaches that of the organ, but the hearer can distinguish sounds analogous to those of the Pan pipe, the clarinet and the keyed trumpet. The lower notes resemble those of the large pipes of an organ, and at times one could fancy that he hears the friction of the bow on the lower strings of a contrabass.

The inventor of this orchestra was named Maresch. He was born in Bohemia about 1719 and commenced to organize it in 1730 with the aid of Prince Narishkin. It was heard with great success at a celebrated fête given at Moscow in 1760; an immense sleigh, about 80 metres long drawn by twenty-two oxen of the

Ukraine, carried the musicians, and the music could be heard at a distance of a league and a half. Each instrument gives out only one note, which each performer must sound at the precise moment indicated in the score, and the difficulty is to attain this absolute precision. Maresch died in Russia in 1794, leaving a daughter, who made a great reputation as a pianist.

[Cablegram.]

### MARY HOWE'S SUCCESS.

OFFICE MUSICAL COURIER,  
BERLIN, October 21, 1895.

MARY HOWE'S début as *Lucia* at the Royal Opera last night was a brilliant success. After the mad scene there was tremendous enthusiasm.

FLOERSHEIM.

### A MUSICAL STENOGRAPH.

M. ARTHUR POUGIN praises in high terms an invention named L'Enregistreur musical Rivoire, which gives an instantaneous transcription of improvisations. M. Pougin has seen it at work and declares that it fulfills all the conditions of the problems to be solved. It can be adapted to all pianos, and removed at pleasure. As fast as the fingers run over the keys it marks on a paper the position and length of the notes and the division of the measure. It is needless to say that it does not put down crotchets or quavers or sharps or flats as represented in printed music, but uses a stenographic notation. The transcription is made on a roll of paper 50 metres long, ruled and prepared in a peculiar manner, while a pointer mechanically traces the signs to indicate the height and length of the notes, and also the rests. The signs are horizontal lines, longer or shorter, as the case may be, to indicate the duration of the notes, while the place of these signs on the paper gives the degrees of height. This stenographic copy can be written out in common musical notation by a copyist after five minutes' study. The roll of paper, ruled like music paper, on which the eighty notes of the piano can be represented, moves at the rate of a metre and a quarter a minute.

### STREET NOISES.

WHEN Richard Wagner scored his thunderous orchestral surge he designed that it should greet the public ear from under cover. Grateful though the harmonic mass might be to the musical ear he did not mean that it should strike it in its naked force. When the inventors and controllers of our municipal orchestra, the trains, cables, street cars and the rest, laid their plans they arranged it contrary to most other civilized cities in the world—that not one tittle of the hideous cacophony should be lost. Everything is open and aboveboard in our city of New York. The elevated trains crash over our head, the eternal clang of the cable gong and the jingle of the street car bells travel beside us, while the noise of ordinary conveyances over the cobblestone pavement would be sufficient alone to drive any average listener to distraction.

We have not the wood pavements or the amount of asphalt of London and other European cities. We would need to shut up every street noise possible, instead of which we multiply them with a fiendish ingenuity, affix some hideous mechanical note of warning to them, and then place them as close to the human ear as space will allow.

What is the effect of all this on the New York musical ear? There are those who will declare that no ear can remain musical and hearken daily to this open air bedlam. People who come from abroad where they have bowled smoothly along city streets without the need to raise their voice one whit more than they would within a drawing room can hardly be persuaded that an ear can remain finely discriminate which is so perpetually rudely assailed. This seems right.

Is it not purely reasonable to assume that our color sense must become dulled? If we have trained ourselves to the vitiated pass when all this street noise appears to us normal, at least bearable, where can our fine discrimination lie in the matter of musical light and shade? Surely our ear must become coarsened to tonal values. Our condition must become not unlike that of a person physically deaf, who in quiet surroundings can hear nothing of what passes, but who placed side by side with any continued noise can hear even light sounds infinitely better than those whose hearing is normal.



Accustomed as we are to separate the various finer noises, to detect even the inflections of our friend's speaking voice from beyond this roar and din, the argument is strongly in favor of our suffering a blatant quantity of roar and din in the concert room without knowing it. Indeed, considering that on the public highway we absorb unconsciously an amount of noise for which we don't bargain, it is not unnatural that when we come to pay for a deliberately planned noise—this is all right; music is a melodious noise only—we should expect something extremely voluminous for our money. And after the manner of our daily walks abroad, we should be likely to strain, for nuance, for the delicate inflections of a score from beyond a substratum of unbroken blare.

Of course there are some of us who shield our sensitiveness, stuff our ears periodically and never forget to revile the surrounding noise. Well, we are just a little better off than the others who take it tranquilly. But in spite of ourselves the matter of complaint and disturbance won't shield us. Our tympanum gets struck, however we may feel about it, and the argument is that no ear can continue to be struck with such noise and remain a pure ear. To resent matters argues some more delicacy than not to resent them, to be sure, but no resentment can get away with the fact that an ear subjected to such attacks will have to degenerate *nolens volens*. If the case were otherwise New York would have to become a city of lunatic asylums.

This is the reason why so many foreigners flee from New York. They say they would go insane if they remained here. So they would unless their ear were to degenerate. The opera singers live in their hotels here hermetically sealed. They say they want the air but they can't stand the noise, and they prefer no air and deadened noise to a wholesome atmosphere and the street symphony which we New Yorkers live upon. They say, no wonder your voices here are high and cracked! How could they be any other way?

The effect on the human voice is one of the most direct musical disasters brought about by this hideous jangle. Young and old—particularly young and vocal students at that—promenade the streets, pace the shops where the outer din penetrates in a way unknown in any other city, and pitch their voices to be heard in a manner which no human organ could stand. They sit in the cable cars and try to keep up conversations beyond the din of the perpetual gong, punctuated by the "hold fast" (the leitmotif of the cable cars), which reminds them that their bones as well as their ear and voice are in danger. Girls particularly are in the habit of presenting themselves to a vocal teacher unconscious that they have been committing any undue exertion, when if at any moment during a couple of preceding hours street noise could have been abruptly suspended they would have realized that for a whole morning they had been doing nothing less than screaming.

Any of us who talk in New York streets are screaming. We wouldn't be heard otherwise. And this is about the one moral a paper of this kind may point to with emphasis. We can't tear down our elevated road and bury it underground, as they have it in London. We can't have a bus system and do away with the confusing, irritant cable hum and the gong of infamy. We can't invite the municipality to lay the city with a silent pavement, but we can caution people—musical people—not to talk or to strain their ear to hear other people talk in the midst of such babel. Two-thirds of the injury we are bound to receive passively, but we can try to save ourselves the other third which we now intensify by a deliberate rashness.

At junctures like Thirty-third street and others with which the Broadway line is punctured, the owner of one feeble human voice will set himself up to fight the combined noise of two trains, two cables, half a dozen street cars, half a dozen crashing trucks and a huge nucleus of ordinary traffic. Now, if this poor belligerent had care for either voice or ear he would lay to his heart the moral "Keep Silence." His one implement of warfare against this bedlam is a masterly inactivity, and this we would earnestly suggest to those on music bent. The purely physical evils of New York noise do not immediately concern us, the musical ones are but vaguely estimated, but to define them accurately would leave us none the better off. There is but one fractional means of redress we can suggest.

Save lungs and hearing, and do not pit your delicate sense for one unnecessary moment against the

vilest and most aggressive monster of noise that ever ruled rampant in any city. You can't do more. Do this.

#### OFFENBACH AT ROME.

THE Roman paper *Italia* gives an amusing account of the introduction of Offenbach to the Roman public in the old days when Pius IX. ruled the city. In 1856 a troupe of French strollers who styled themselves *Les Variétés Parisiennes* went to Italy. It consisted of the children of two brothers, Gregoire-Cadet, and gave performances of prestidigitation, optical illusions, pantomime, gymnastics, singing, and such like things as delight the frequenters of country fairs. The boys were acrobats or comic actors; the girls were all pretty; their ages ranged from seven to twenty. In North Italy they had great success, especially with their musical department, supported chiefly by Mlle. Esther Cadet, a pupil of the Paris Conservatory. Her success suggested the production of the operettas in vogue at Paris, *La Belle Hélène*, *Orphée aux Enfers*, &c.

The production of these works was a triumph for the brothers Gregoire, and the triumph was due in a great part to the interpreters. The young ladies were all well brought up, had the charm of youth, had taste and refinement, and on and off the stage were not at all like the ordinary run of operetta singers. They all played with dash and liveliness; they formed a family party, and any artists engaged to join them soon took their tone. The Gregoires permitted no nonsense. Laugh, laugh heartily as much as you like, but no coarse gestures, no vulgarity, no license. So the Italian ladies who had been shocked at the libretti in Paris found them charming in Milan and Florence.

In 1867 the troupe went to Rome, and gave its variety performances with the success that had attended them elsewhere. But the Romans had heard of the operettas, and operettas they would have. The Gregoires applied for a license to play operetta. The reply came at once—a formal, categorical refusal. Nothing else could be expected.

Then the public opened a campaign. Count Trapani, brother of the King of Naples, influential Romans, and many French officers of the army of occupation were active in the matter, and succeeded in obtaining the consent of Monsignore Randi, Governor of Rome. Monsignore Randi, however, had as president of the "Deputation of Public Spectacles," only political authority. Only one of the two censors was appointed by him, the other was nominated by the Cardinal Vicar. This ecclesiastical censor was Monsignore Scalzi, who was well posted in the literary movements of the day, and said that a *licet* appended by ecclesiastical authority to libretti by Meilhac and Halévy would hardly do. He stoutly refused his sanction and resisted all importunities. In vain promises were made to suppress or correct the naughty passages; his constant answer was, *Operetta cannot be given in Rome*.

This struggle lasted for months, but the Gregoire-Cadet family managed to enlist the sympathies of the Vatican. The ladies were all devout and went to church regularly. The two youngest daughters, Cecile and Louise, made their first communion in Rome. The performances were strictly moral, and every requirement of the censors was promptly attended to. There never had been such a well-behaved company.

Then "Somebody" intervened; who the "Somebody" was the *Italia* does not say. Pio Nono began life as a lieutenant in the army, and Antonelli was notoriously susceptible to female charms. But, be it who it may, "Somebody" requested Monsignore Scalzi to see if he could not find in the list of operettas one that was possible. A request from "Somebody" was a command, and Monsignore Scalzi thought *La Grande Duchesse* might do. It was a great success. So was *Barbe Bleue*, so was *Orphée aux Enfers*, and all Rome rejoiced over *Jupiter and Pluto* in the minuet with *Venus and Eurydice*. One piece, however, was to the last prohibited, *La Belle Hélène*.

At Rome the "Deputation for Spectacles" was present at dress rehearsals. Monsignore Randi, its president, the two censors, the inspectors of theatres, and the municipal authorities formed the audience. In *Orphée aux Enfers*, it may be remembered, *Venus* comes on in the second act singing *Je suis Venus, déesse de l'amour*. Poor *Venus* was received with a murmur of disapprobation. Mlle. Marie, a pretty blond, pleasingly plump, paused in surprise. What

was the matter! Well, they explained to her, her dress was cut rather too low and displayed rather too much of her dazzling shoulders. The poor girl, all confusion, seized a shawl, and was just about to hide her beauties when Monsignore Randi called out in French: "No need now, mademoiselle. It will be enough to do that at the performance."

#### NIKISCH TRIUMPHANT.

IT must make some of our Boston contemporaries feel sad, sore and sick to read of Arthur Nikisch's triumphs in the very musical strongholds of Germany.

The Hungarian conductor, of whom Boston wearies, or to put it more correctly, who knew too much to tolerate the incessant critical warfare made upon him there, not only displayed his versatility first as conductor of opera at Budapest, but has been called to fill two of the most important musical positions in the world. He has succeeded Hans von Bülow as conductor of the Berlin Philharmonic concerts, and is besides nominated successor to Carl Reinecke, as conductor of the famous Gewandhaus concerts in Leipzig.

Now what has Boston to say for herself?

What can Boston say?

Nikisch we all remember as a man of marvelous musical organization, great magnetism and learning. For the year previous to his departure Boston critics—with a few honorable exceptions—systematically decried his work. He was too modern, yet he is to conduct Beethoven in Leipzig, the very heart of classical music in Germany; he was not a great musical authority.

Yet he follows Von Bülow in Berlin.

Now, doesn't all this strike one as supremely silly, the silliness of small boys that throw stones simply because of pure "cussedness"?

Boston rejected Nikisch, while New York, Budapest, Berlin and Leipzig fight for the honor of his presence. Pooh! pooh! you have Paur—King Log after King Stork (to reverse the fable)—and Paur is good enough for the sleepy town.

But even the virtuous Mr. Paur is not giving satisfaction. A sigh, a cultured sigh, has been exhaled by Boston's elect. Mr. Paur is voted a bore. His boots are too thick and his readings as opaque. He has no magnetism, and he is a little slow.

Boston had a magnetic conductor and was not satisfied. She got Mr. Paur and longs for Nikisch again.

Boston is coquettish.

We learn on the very best of authority that Mr. Paur will be asked to step down and out at the end of this season. We suppose Mr. Higginson will put his hand in his pocket willingly in order to accomplish this much desired event.

Then Mr. Higginson will look around for another conductor. There is Mr. Nikisch, an excellent successor to Mr. Paur, but we do not believe that he will come. He is better off in Germany, where his genius for conducting is appreciated at its full value. Besides he must conduct his concerts in Queen's Hall, London, England.

Arthur Nikisch, conductor of the Berlin Philharmonic concerts; Arthur Nikisch, conductor of the Gewandhaus concerts at Leipzig. What coals of fire he could heap on pettifoggish Boston!

Mr. Nikisch's time is better employed.

There now remains nothing but Mr. Paur for Boston to contemplate.

But then THE MUSICAL COURIER some years ago fought valiantly against the deposition of Nikisch and the appearance of Paur.

Boston, however, thought differently.

**Manuscript Society's New Home.**—The formal opening of the club rooms of the Manuscript Society, at 17 East Twenty-second street, to occur Friday and Saturday, November 1 and 2, is to be made the occasion of an exhibition of manuscripts which is likely to prove of great interest.

Specimens of Beethoven, Schumann, Mendelssohn, Wagner, Liszt and others of the historical composers will be displayed in connection with contributions from the most noted composers living on both sides of the Atlantic.

The committee having the exhibition in charge respectfully invite all musicians and lovers of music possessing manuscripts, facsimiles, rare prints and souvenirs of musicians of historical interest, to donate or loan the same for this occasion, promising to properly care for, accredit and return them if desired in due season.

All contributions and communications should be addressed to Sumner Salter, librarian, 17 East Twenty-second street, New York city.





TO ALGERNON CHARLES SWINBURNE.

(Key: *Delores*: "Our Lady of Pain.")

Cold voice of ecstatic perdition,  
Sweet singing, with venomous breath,  
Through days without date or division  
The raptures and roses of death.  
We name thee as hell is nor heaven;  
We greet thee and gasp and refrain,  
For these songs of thee, seven times seven, put  
A lady in pain.

Thy gods, when they taught thee this pastime,  
And summed all thy glories in one—  
Did they crown thee for once and the last time,  
And leave thee with beauty undone?  
That divine is the rake and the rum bum—  
That the muse should of vices be fain,  
And that virtue alone should be humdrum, puts  
A lady in pain.

Thy languors of passion red-litten,  
The foam of thy kiss and the fangs,  
The lips intertwined and bitten  
Of teeth full of back-hair and bangs.  
Thy serpents that sting to fierce pleasure  
White breasts of the blood-gushing strain,  
Though one should rather like overmeasure, put  
A lady in pain.

Hast thou turned the old laws to derision?  
Hast thou shamed us, for mothers and wives?  
Lo! wedlock still waits death's rescission,  
And children can't help their own lives.  
When the breast thou dost woo us to yearn on  
With real ague aches, wilt thou feign?  
Or forgive, O, æsthetic Algernon!  
A lady in pain?

I HAVE been reading with great pleasure a new book by H. J. Wells, *The Wonderful Visit*. I spoke to you some months ago about *The Time Machine*, this author's first work. As it is fashionable now in letters to gaze pessimistically upon our social structure, Mr. Wells conceived the idea of capturing an Angel and letting him loose upon a very provincial English village. This Angel is first seen as a strange bird with superb wings. After the Vicar, who pots him with his gun, brings him home, takes off his saffron gown and puts him in a conventional garb, he looks like a handsome, slightly effeminate youth with a curious hump on his back. His wings will get in the way. He plays the fiddle at a musicale, but cannot read human notes when they are put before him, and so falls into disgrace.

But how wonderfully he must have played for the Vicar at home.

"You play," said the Vicar.

The Angel had the bow in his hand, and by way of answer drove it across the strings. The quality of the note made the Vicar turn suddenly.

The Angel's hand tightened on the instrument. The bow flew back and flickered, and an air the Vicar had never heard before danced in his ears. The Angel shifted the fiddle under his dainty chin and went on playing, and as he played his eyes grew bright and his lips smiled. \* \* \* The Vicar tried to follow the music. The air reminded him of a flame; it rushed up, shone, flickered and danced, passed and reappeared. No!—it did not reappear! Another air like it and unlike it, shot up after it, wavered, vanished. Then another, the same and not the same. It reminded him of the flaring tongues that palpitate and change above a newly lit fire. There are two airs—or two motifs, which is it?—thought the Vicar. They go dancing up, one pursuing the other; out of the fire of the incantation, pursuing, fluctuating, turning up into the sky. There below was the fire burning, a flame without fuel upon a level space, and there are two flirting butterflies of sound, dancing away from it, up, one over another, swift, abrupt, uncertain. \* \* \* That motif again, a yellow flare spread fan-like by a gust, and now one, then with swift eddying upward flight

the other, the two things of fire and light pursuing one another again up into that clear immensity.

This sounds like a description of a two voice fugue struck by lightning.

But the work is well worth reading, clever, sweet and sarcastic as it is.

It was Alan Dale who remarked that a bad comic opera book can be floated by the music. Then he adduced as an example *The Chieftain*, for certainly Sullivan's music is the saving clause in that work. The converse of the proposition, however, is not true. On the contrary, a capital libretto is submerged by mediocre music.

His Excellency is a case in point. Mr. Gilbert has written more brilliant books, yet the new opera is full of good things despite the sluggish action. There is a strong suggestion of the machine made, the stereotyped, in the manner the various couples dance off the stage.

"Exeunt dancing" seems to be the general stage directions, yet who will deny that Gilbert has handled the skeins of his story cleverly? *The Prince Regent* with *Christina*, *Thora* and *Nanna*, with *Erling Sykke* and *Dr. Tørtensen*, the *Governor* and *Dame Hecla*, *Mats*, *Munck* and the same lady, and finally *Corporal Harold* and *Blanca* are all clearly presented.

These anecdotes were capitally told in the book. The idea is funny, and there is lots of material in the love affairs of the *Governor's* daughters. In fact, it is jolly comedy, just this particular episode, and I was sorry when the girls left the stage. Besides, the idea of the joking father conspiring with his daughters against the happiness of their respective suitors is eminently witty and Gilbertian. How it topsyturries the old-fashioned attitude of the stern parent and rebellious offspring!

Dr. Osmond Carr bobs into view very early in the evening. In a hopelessly dull and academic overture he discloses his lack of temperament, of sympathy with the lighter, graceful and fanciful veins of music, and pompously parades his learning. He struts about in *Händelian* cloak and periwig, or dispenses syrup sounding tunes in Mendelssohn's milkiest manner. It is when he attempts the Sullivan idiom that he becomes most tiresome. He has no native fluency and absolutely no humor, so his patter songs went without a hand the first night. The most comical episode—the ballet drill—was entirely the result of good stage management; only that and nothing more.

Just fancy what Sir Arthur would have accomplished with his orchestra if he had accompanied those same evolutions. The idea was supremely ridiculous, and is well enacted for it; but Dr. Carr does all he can to kill it with his siccant music.

For the rest, he writes colorlessly, respectfully, smoothly and must be an organist; I firmly believe him to be an organist given to Albrechtsberger fugues and Zundel voluntaries. He is as much out of place in the theatre as a Quaker.

The performance of George Edwardes' company at the Broadway Theatre is most praiseworthy. Since the Gaiety girls took us by storm there has been no such well drilled organization. And there are no phenomenal voices or beauties in the cast, although Ellaline Terris, a fair, flower-like creature, with her dainty methods, cannot be called anything but lovely.

With Gertrude Aylward she carries off with a light touch the more grateful comedy. William Philp was nervous in his opening solo—a foolish number, by the way, with its cheap oratorio effects—but the young tenor has a sweet, pure voice and sings musically.

I have spoken at length of Julius Steger. The Viennese baritone has made a big jump in the right direction. I am told that he was suffering from a gastric affection the opening night, and so his voice lost in resonance. His acting should be toned down, so as to keep more in the picture, but I really admired his mock Hamlet pose and gesture as the strolling player. It was just the note Gilbert asks for. Mr. Steger is young and, unfortunately, good looking. Both make him conscious, and I shrewdly suspect that he is spoilt by feminine flattery. The latter is the most fatal. Beware Steger, beware of the wiles of the gaudy matinée bird!

Cairn James, a young comedian of incisive methods, pleased me more than the doddering, foolish, mum-

bling creature John Le Hay gave us. Mr. Le Hay represents senile humor of the good old 1850 sort. His make-up was a compromise between Gladstone and Punch. He was very funny if he was funny to you, if he was not funny to you he was not, and there's an end to it.

There is no disputing laughter.

Ernest Snow and Mable Love made much of minor parts, that in less experienced hands would have sagged into gloom. Miss Love dances well and so does Mr. Snow. He has mirth-breeding legs.

Nancy McIntosh did not disappoint us. She is a sweet young woman with an interesting face and most unassuming manners. She slipped quietly into the play and sang her Mendelssohn aria disguised à la Carr, and was heartily applauded, although as I told you before, there were not twenty people in the house who recognized her.

Usually there is a howl, a suspension of hostilities between the conductor and the chorus, flowers and discomfort. Miss McIntosh won instant recognition, not because she was Miss McIntosh, but because of her merits.

I am sure she prefers the latter.

Well, I've said enough about His Excellency to drive you to the Broadway Theatre. It is a pleasing work and the performance saves its weakness from becoming unduly offensive.

But I sincerely advise Dr. Carr to get back to his four voice fugues and his Bach motets. He is not for the vicious naughty glitter of the footlights.

Mr. Clyde Fitch's new play, *Mistress Betty*; or, *The Career of Betty Singleton*, quite an unfortunate and Henry Arthur Jones title, does not do the author justice. It is a patchwork and the seams and gaps in the workmanship are distressingly apparent. If, as is said, the play was written to order it must have been written in great haste. Not one of the four acts is finished. Faulty character drawing and a looseness in development are apparent. The fourth act alone is compact, but it does not ring as genuine.

Of course Madame Modjeska can make artistic straw without bricks, but her technical resources were tested sorely in the second and third acts. The scene with *Lord Phillips* and her husband was ridiculously melodramatic, artificial. The first act will please the public and Modjeska's farewell is a masterpiece of delivery. Actors like plays of this sort I am told.

What awful stuff the author makes the two brothers talk about the succession to the title! It is unnaturally cold-blooded.

Why go to the eighteenth century with Mr. Fitch? Why become more artificial than you are?

No doubt Nordau is right in diagnosing this tendency as degenerative. Why not deal with problems of the day? Hang the costumes! Hang the picturesqueness! Emulate Augustus Thomas, who plants his feet firmly on the Now and refuses to budge an inch. Wig and sword comedy was better written by the writers of the wig and sword epoch.

Really, I begin to feel that Mr. Fitch has more of the literary in him than the dramatic. He is fond of the flowery episode, and I have read one or two of his short stories that were charming—and artificial. He needs a good healthy breeze of actuality to blow all this powder puff sentiment, this furbelow and nonsense out of his mind. But I hope the breeze will not fetch another April Weather.

Modjeska should really make her farewell this season in *Adrienne*, in which she made her début. However, I am hoping she will change her mind on the farewell matter.

I didn't like Miss Barefoot at all. It is by Julius Rosen and was produced at Mr. Conried's theatre last Thursday evening. The story, a tiresome bulky one, concerns the fortunes of two poor but proud sisters who are forced to work for their living. The complications that arise are sometimes humorous, but for the most part trite. In fact, it is a very commonplace comedy. The acting of the Irving Place company really ennobled the indifferent stuff of Rosen's.

That Paderewski of the beckoning hair and fluted touch is on the high seas and will soon mingle "in



our midst," as they say in Philadelphia, needs no especial emphasis. Yesterday my eye—the other one was busily engaged with a tall brunette—fell upon a hair restorer's advertisement. To my artistic horror I discovered that Paderewski—Patrickwhiskers—the Human Chrysanthemum, as I christened him—was pictured as a man of capillary pretensions after using Dr. Baldy McGluck's tonic. Ah, me! what escapes the eagle mind of the advertising fiend! As I told Frank Strauss, the program king, the other day, if David Garrick were to return to earth Will McConnell would corral him for advertising purposes on West Thirty-fifth street.

But that Paderewski's lemon colored locks should be the sport of the baldness destroying angels seems too cruel.

Rudolph Aronson assured me before he sailed last week that he would return with a batch of eye openers. That Arthur Roberts is to be tempted from his native lair I greatly doubt, but there is a prospect of Aronson's securing Strauss' latest opera, *Waldmeister*.

The work is not a wonderful success, but anything from Strauss' pen must be clever. By the way, *Waldmeister* has been translated as *Woodmaster*. Now, while I know absolutely nothing of the story, I am almost certain that the title should not be done into English literally. *Waldmeister* is the name of that flower, shrub or herb, or grass, or weed, or something that the most intelligent drinking nation on earth—the Germans—put in the Maitrank.

Have you ever tasted Maitrank, or May Bowl? It is a most chaste, modest beverage. At Brubacher's, on Union square, I have flocked with some pianists and men—piano players are not human, you know—and tasted of the drink. As delectable knockout drops there is nothing so marvelous as this Teutonic concoction. To come to the point, the Italians call "*Waldmeister*" *Asperula*, and in English the botanists name it *Woodruff*. I suppose that is the cause of the yellow taste in your lungs the next morning.

Now, has Strauss' new opera anything to do with the pernicious *Woodruff*? Has he set to alluringly lascivious music the delicious and tangled feeling of Maitrank? If Strauss hath done this I shall most certainly avoid the opera. Thou knowest.

When you see a slight woman with piercing eyes and an intellectual face walk upon the platform of Carnegie Hall to-night be prepared to stand from under—critically. It will be Fannie Bloomfield Zeisler, a petticoated Rubinstein, and the greatest wrestler with the ivories of her sex, barring two. She is a wonderful artist, and I look forward to this concert as the most interesting event of a busy musical season.

Vance Thompson is fond of classifying musical artists as Drab and Flamboyant. Bloomfield belongs to the latter, just as Joseffy is neither. The Chicago woman has almost everything in her favor, for nature has done so much. She plays with the virile, passionate breadth of a man, yet sacrifices none of the delicacy, poesy and intimate feeling we are accustomed to call feminine. As a matter of cold, hard and unsympathetic truth few women play with poetry or marked emotional feeling. It is not in the female make-up. But what are you to say when Bloomfield upsets your theories? She has so many admirable qualities that I forgave her years ago for her rhythmic unsteadiness and want of tonal discrimination and values. But all that is over and done with. She plays with the old fire and fury, while her rhythms are as well balanced as a banker's.

Jack Alpuente, the manager, tells me that he has induced Victor Maurel to make a promise. The French baritone will give some song recitals in this city early in December, which is good news to lovers of song literature. Maurel will devote one recital entirely to German lieder, another to French, another to Italian, and the fourth will embrace the names of English, Russian and Spanish composers. Maurel sails November 1.

So Dr. Dvorák is not to return this season! He has been the musical director of the National Conservatory for Mrs. Jeannette Thurber. Dr. Dvorák I knew personally very well. He is a naïve Bohemian, but not without a certain horse sense. He was a wild looking spectacle when he first arrived here three seasons ago. I was asked by Mrs. Thurber to

look after him a bit; in fact, to let him have some glimpses of the moon—I mean the Tenderloin.

With an inward shout of joy I buckled on my thirstiest armor and cried aloud in Czech—"A cinch!"

I piloted the great composer from Twenty-third to Thirty-third street on Broadway without being raided. "Take," said I in blandishing tones, "take, worthy friend of Brahms, an American cocktail."

The doctor barked assent. In those days he had not lost his Bohemian accent. We took a cocktail at every place we stopped, and once I remember taking one where we didn't stop. The Bohemian mellowed. His beard lost its irritable appearance, and in a fluent mélange of French, German and Latin—he is a Latinist, with a patois that would drive the Pope to suicide—he told me of his picturesque career and celebrated poverty.

Again we drank cocktails. Dvorák seemed to relish them. I chuckled in my most Mephistophelean manner, as I knew full well the danger to foreign born persons. Again we drank the cocktails, and after the thirty-ninth round the composer turned to me and in a matter of fact voice remarked:

"Ah! vary good, de cocktail Americanus, but vodka ees better. Ah, vodka!"

"Vodka," I moaned, "and I've been trying to down this man with a shallow cocktail! Lord!"

And then I fell asleep.

I am sorry, however, that Dvorák is not to return. Mrs. Thurber can get along without him, but he is a big musical daddy, all the same.

Marie Jansen will open her tour at the Garrick November 18, in *The Merry Countess*. The name of the merry Count is not given, but he will be there. He always is, and he always has to count.

"Yes," said the Veteran Actor to me in an owl restaurant the other night—I often meet him there drinking coffee. "Yes, times have changed. Why, even this here veal pie has shrunken shanks, compared with its predecessors of 1860," and the Veteran Actor held up a formidable wedge of pastry and chat noir.

"You see, me boy," he vivaciously continued, "we were franker in our methods thirty years ago. Nowadays the Iago trick rules the pack. No longer the cleaver of honest gore, but the stiletto which spikes the entrails, now obtains. Dear me! Dear me! You young blades may rake about and rant of young great actors and good fellows. I swear that you have no good fellows, that your actors are not, first and foremost, men. They may be artists, but, egad, sir! they are not men."

"For me, the reckless, devil-may-care boys of the Wallack régime. Blood, pepper, ginger and the dickens catch the hindmost! Now you are big men, great artists, wonderful actors, if you get through one scene and play that same scene month in, month out, for a year. Pooh, pooh! It makes me weary and thirsty."

After a blinking interregnum, during which more coffee was served, the Veteran Actor continued:

"I happen to dress next to the room shared by two stars. The entire company are stars, even the call boys. You should hear those fellows scratch each other's back!"

"Great, me lad; you're simply great!" or "that last speech of yours caught them, old fellow!"

"Then if you meet either one away from the theatre you hear something like this: 'Did you ever hear such an imbecile as Bilkins? Why, I can gag a speech better than his most studied effort!' And so they stab, but neither one is man enough to fight it out. Why, in my day, sir, I would punch—"

I cut the Veteran Actor short. It was past 6 o'clock, and the owl wagon was getting ready for breakfast.

Of course, the old fellow is prejudiced, and—I shall hunt him up again. He may tell the truth some time and shock his Satanic Majesty.

London gossip has at last pitched upon the Earl of Shrewsbury as the matrimonial successor to Mr. Langtry. The Lily, I hear on good authority, will marry the earl as soon as she secures her divorce. Sir Robert Peel's name was mentioned, but Peel is too poor a man for Our Lady of Jersey, besides it is hinted that she aided him herself. Lily wants money. Lily dotes on titles, and to once more coo in the dove house of British domesticity must be an alluring prospect. And then, too, what fun she will have,

for her prospective husband's title is an old one—let me see, isn't he a descendant of the Talbot who burned that degenerate epteloid, Joan of Arc?

This same earl has about twenty thousand a year, and runs, or did run, the Talbot-Shrewsbury system of hansoms in London. He made a pot of money in the business. Lily always did dote on "horsey" men—Gebhard, Abington Baird, His Royal Nibs, Peel, not to mention a lot of other sporting names. The earl must be five and forty at least, and is a loose, shambling man with a misfit beard. Why he thinks of marrying Langtry is one of the things no one pretends to know.

Temperamentally she is said to be a glacier.

Query: Will she star again in America?

Shrewsbury must be a queer oyster.

Credit should be given Mr. John Gunn for the admirable stage management of His Excellency at the Broadway Theatre. Contrary to his custom Mr. Gilbert stayed away from all the rehearsals of the opera until the final dress one, which in London is practically a first performance. Even then he made but few alterations. Mr. Gunn's work certainly told. We have certainly seen a better looking chorus, and I remember once or twice hearing one, but the ensemble was very gratifying and the production a success.

Friends of Julius Steger who went to guy the young man were agreeably disappointed by his work. When he can tone down that Teutonic exuberance of his, repress his flamboyancy of gesture, open his eyes when he sings—he closes them in true prima donna fashion—and refrain from preening his breast so much, he will be a valuable man. He sings with much taste, has a musical, although not a vibrant, baritone, and he is certainly good looking enough for the matinee girl to dote upon.

London is just now enjoying a discussion about the awesome problem, Should dramatic critics write plays and should they have them produced?

This seems to be the ne plus ultra of idiocy. Of course they should if they can. But most of them can't. Criticism and creation are, I need not remind you, good bedfellows. To write a play you must have something more in you than the ability to pick another man's work to pieces. As to the question whether a dramatic critic uses or abuses his position in order to foist his own work on the manager, I can only say the manager or public do not care a hang who writes a play if it is a good one. The wicked, naughty critic would soon be caught if he resorted to trickery, and considering all the gabble about the critical press doesn't it strike you that its skirts are clean? If they were not exposure would speedily follow.

We need all the plays we can get. If actors, managers or playwrights will not furnish them, then by all means press into service the dramatic critics.

I do not care to report all I see and hear. If I did, then would your scalp become gelid with horror and your hair quillish and fretful, like Monsieur le Porcupine. For instance—a modern instance—I hear that another singer, a prima donna, has succumbed and is now enjoying a course of restorative treatment in Germany. Dear, dear, what imprudence, and how it does tell on the voice! No cards.

Sunday night last, after I left Carnegie Hall and the delights of Urso's masterly playing on the violin, I went to Terrace Garden. A Hungarian band gives a Sacred Czarlas on Sunday evenings, and the night is not dry. On my return to the hall I passed a hotel, and in a first floor room a light, brilliant, seductive and expensive, burned. As it was past midnight, I was naturally curious. It is a Rooseveltian vice. A woman stood in view. She was shapely, mature, and her silhouette revealed curves. In one hand a comb, and with vicious placidity she combed her hair. There was nothing extraordinary in this. But in her other hand she held a cocktail glass, voluptuous in shape, cool and inviting. The lady sipped and combed and combed and sipped, and I heard the clocks strike on the avenue. I watched



the interment of four cocktails—"stiffs" literally—and then her hair hung down her back.

Who was it? A singer, that's all.

I always suspected that Pollini, the Hamburg manager, was too shrewd a man to let America gobble up all his good singers. I hear now that he has formed an alliance, defensive and offensive, with Maurice Grau to give German opera on a magnificent scale the season of 1896-7. Pollini, who is a very rich Hebrew named Pohl, will be able to check and punish recalcitrant singers and fight Walter Damrosch on his native heath.

Minnie Maddern-Fiske is winning laurels on the road. In Pittsburg they praise her subtle, natural performance of *Nora* in Ibsen's Doll's House, and also her work in *Queen of Liars*. Mrs. Fiske will play in Brooklyn at the Park Theatre during the week November 11.

There is in the cast of His Excellency a young woman. I won't say young, plump, slender, ugly, old or pretty, for then you might suspect. Just a young woman, and she dances and sings; but then so does every young woman in and out of the chorus.

This particular young woman has a history. A few years ago, say 1887 or 1888, she was earning 21 shillings a week in the Gaiety chorus. She was a wistful creature, sad eyed, thin, did not dance or sing especially well, and no one looked at her.

One day she came late to rehearsal, or committed some breach of stage discipline. She was fined.

Fined five shillings. Five from twenty leaves how much? And the balance meant her support for the week and the support of her mother.

The straw strained the tiny stage camel's back. She took her sixteen shillings and marched in relentless silence to Waterloo Bridge and dropped into the wet, wet river. Papa Thames refused her, and after water had been pumped from her person she saw stars—and better still (or is it worse?) became one.

There, I didn't mean to let the cat out of the bag; but for the love of me it slipped into space.

She is not the admired of all admirers. Neither does she count her diamonds by a private tally system, but she no longer starves, despairs or swims. After resurrection she got £10 salary a week, for some newspaper Samaritan told the sordid tale and aroused managerial sympathy.

Perhaps he was the girl's enemy. Who knows?

"Edgar Saltus, the novelist, has found another charming woman who is willing to try the experiment of wedding him," says the *San Francisco News Letter*. "But, if gossip says truly, he has met his match this time. His first wife, who married again after she had gotten rid of 'Mr. Incon', as she calls him, is now happy as possible in Santa Barbara, with her second husband, Willie Oothout. Sibyl Sanderson, who in some way or another acquired a dislike for Saltus, used to say that he was an 'uncanny little thing.' Once upon a time at the Morton's—I think it was the American Ministry of that time—Saltus was asked, along with the other guests at dinner, the appalling question:

"What is your favorite hero in fiction?"

The other answers were varied—ranging from Launcelot to Colonel Newcombe; but unhesitatingly and in an unsubdued voice Mr. Saltus responded:

"My favorite hero of fiction is God!"

A polite shock paralyzed the table for a moment, and then the silvery ring of Miss Sanderson's voice fell quaintly in a California fashion:

"Why, Mr. Saltus! I thought you were going to put yourself first!"

Clipped from the *Hunchback*, of Fleet street:

Anxious Musician (in a whisper to Mrs. Lyon Hunter's butler)—"Where's my cello?"

Butler (in stentorian tones to the room)—"Signor Weresmicello!"

First Physician—"Few recognize the power of music as a curative agent. I know of a case of a dying boy whose attention was so aroused by the sound of music in the room that it brought on a strong reaction, and he got well."

Second Physician—"I know of a case of a dying man who was so aroused by the sound of music under his window that he sprang up and threw out a bootjack. But death had demanded a victim and got it."

"Did the sick man die?"

"No, but the organ grinder did."

## Music in Chicago.

CHICAGO, October 15, 1895.

THE dearest week in musical matters is usually that immediately preceding the dawn of the musical season, and the one just past was no exception in being particularly dull. The season 1895-6, heralded auspiciously, presages well, and barring calamitous circumstance and unforeseen occurrence should be memorable in the annals of Chicago's music. Brimful of good things, bountiful in promise and, it is to be hoped, brilliant in performance, there will be a surfeit for the next six months.

Although Melba is here this week for two concerts conservative minds will not admit the season inaugurated until the Theodore Thomas stands in front of his orchestra baton in hand. The secretary of the Chicago orchestral concerts tells of most gratifying results in advance bookings, greater than any in past years, and well it might be, for as time goes on a closer sympathy is being established between conductor and audience and a better understanding arrived at as to what will prove the most acceptable production.

In addition to several new organizations of which I will tell you later, we are to have German opera under the direction of Walter Damrosch, and Humperdinck's *Hänsel and Gretel*. Apropos of *Hänsel and Gretel*, it appears to be generally supposed that the present is Jeanne Douste's first visit here. In 1889 or 1890 the Misses Louise and Jeanne Douste de Fortis visited this country as individual and ensemble pianists. It is also stated that she had a reputation only as a child pianist. This is not quite correct. Even in her early teens her abilities were so well shown that she was making sufficient money to keep up a very nice residence in Phillimore gardens, Kensington, London. She was a pupil of Emil Bach, and as the years matured her gifts she obtained better recognition and was given the appointment of pianist to the Belgian court. For years she had appeared in London and all over the English provinces—indeed up to the time of Signor Tosti's discovery of her voice, eighteen months ago, when she relinquished the profession of pianist for that of play acting. She is now about twenty-five years of age, highly talented, a brilliant pianist, artist and linguist, and has shown her versatility by at once assuming a leading position among vocalists, although it must be admitted that from the refinement and delicacy of Humperdinck's music to the rôle of principal girl in Drury Lane pantomime, which she essays at Christmas, is somewhat disillusioning.

Our local accompanist, Mrs. Hess-Burr, will not have many spare moments of which to complain, as she does duty at the Orchestra concerts, the Lehmann Quartet concerts and for Ondrick, Brems, Blauvelt, Fergusson and many others. If the late Sidney Naylor was by common consent the prince of accompanists, Mrs. Hess-Burr, understanding to a nicety the art of self effacement (so necessary and so generally overlooked in accompaniment), her playing clean, neat, precise, delightfully phrased and delicately attuned, may easily be classed as a queen of the craft.

Socially the musical season is destined to eclipse all previous ones, except the ranks of clever amateurs—and despite what is said to the contrary there are many in this city—will be considerably weakened owing to the absence of the young lady who was Miss Bertha Barnes; now Mrs. Clinch Smith. Beneficent nature has been plenteous in her endowments. Possessing a charming personality, she is an accomplished pianist with a decided and original gift of composition, a gift shared in common with her father, Mr. C. J. Barnes, of Chicago and New York. Her excellent piano pieces are published by Clayton Summy and are far above the average.

According to dramatic critics the present Chicago fortnight may be written in the hyphenated name Julia Marlowe-Taber. One leading critic goes to the extent of saying, "It does not matter if she articulates distinctly and speaks her lines with proper and intelligent emphasis, it is enough that she speaks, for her voice is like the glancing brook to the weary wayfarer on a languorous summer day." He furthermore says that "nineteen-twentieths of those present would, if she were able to appear in an extravagant burlesque, which had been advertised as an Ibsen morality play, find in it abundant and fertile material for papers to be read before literary societies, and would discover hidden meanings of the highest importance in every movement and in every word, intelligible or unintelligible, proceeding out of that delicious mouth," which he then goes on to liken to a morning glory opening at sunrise and assuming the most wonderfully ravishing positions of sweetness; of course there is matter for happy conjecture as to what the other one-twentieth might be doing and saying.

After considerably more highfalutin and extravagant compliment he tells us that "the women are mad over her; they hang upon her looks, her voice, her motions. They send her costly flowers. They write her amorous, adoring letters. They besiege the stage door at the hours when she is likely to leave or enter it; and one of them whose

home is in a neighboring Northern city is so afflicted with this strange, unhappy passion that she comes to Chicago every time the actress is here, haunts her like a shadow in the street, occupies a front seat at every performance, and loads her with presents more valuable and little less embarrassing than those Tarpeia had."

It is difficult to believe that Julia Marlowe-Taber, whose real name is Sarah Frost, owes the magic hypnotic voicing so apostrophised above to her mother, whom she closely resembles. This lady, a farmer's daughter, hailing from Lancashire, England, possessing a pronounced provincial accent, and speaking in a strong North of England dialect I have heard speak of "loiking a moog of beer"; she was, it naturally follows, not often called upon to enact the rôle of either cicerone or chaperon. The leading critic, in continuance of his eulogistic encomiums, does not allude to any extraordinary histrionic abilities possessed by Mrs. Taber, as he says no matter what character she assumes, whether it be *Hamlet's*, or *Juliet's*, or *Rosalind's*, or *Viola's*, the utmost that can be said is that in all of them she is Julia Marlowe-Taber, and finishes his criticism by declaring that Shakespeare serves a useful purpose in enabling Mrs. Marlowe-Taber to display so effectively so much beauty and grace. Poor Shakespeare! His level is found at last.

Talking of critics, in what manner the musical history of this city is sometimes writ may be understood by an incident which happened to me last season. The regular musical critic of a big daily being away a substitute was directed to write up an orchestral concert. He is a clever writer, but his knowledge of music is by no means profound, as may be inferred from his reference to the performance while attending it. I asked him if he often did musical work for his paper; he replied: "Tell you the truth, I shouldn't know if they were playing a dead man's march or an Irish woman's jig."

His criticism duly appeared.

FLORENCE FRENCH.

Ida Letson Morgan.—This talented young pianist and accompanist has embarked on a very busy season. Her success as accompanist to Mme. Ogden Crane's large class, as well as at the Chickering musicales last season, called for warm praise. She has resumed her work with the Crane Club and classes and will be heard otherwise in public this season.

## New Christmas Anthems.

BRIDGE, JOS. C.—Break Forth into Joy. Late 155.....	\$0.12
BROWN, O. B.—Sing and Rejoice, O Daughter of Zion!.....	.12
CHADWICK, G. W.—Welcome, Happy Morn!.....	.15
HALL, COLDHAM—Sing, O Heavens! Late 154.....	.16
HANSCOM, E. W.—Glory to God in the Highest.....	.08
LANSING, A. W.—There Were Shepherds.....	.15
MANSION, G. W.—Arise, Shine, for Thy Light Has Come.....	.16
SHACKLEY, F. W.—Rejoice Greatly, O Daughter of Zion!.....	.12
SCHNECKER, P. A.—And There Were Shepherds.....	.15

## Christmas Songs.

BASSFORD, W. K.—Hark, What Celestial Sounds!.....	\$0.40
BREWER, J. H.—The Child of Bethlehem. {Sop. or Tenor in F / Alto or Bar. in C}.....	.50
BROWN, O. B.—All My Heart This Night Rejoices.....	.35
— — — — — 'Twas in the Winter Cold.....	.40

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— BY —

G. W. CHADWICK.

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## Emma Howson and Sims Reeves.

WE have living among us, devoting her ripe and still youthful energies to teaching, a little soprano prima donna who up to the date she left the stage a few years ago was an idolized operatic favorite. Everybody who knows anything of latter day operatic history knows the name of Emma Howson. After a successful career in Australia and on the continent of Europe in grand Italian opera she created upon inducement the rôle of *Josephine* in *Pinafore* in England. Her success here was so phenomenal that thenceforward she adhered to opera in the English tongue, winning honors therein up to the day of her retirement.

A more interesting volume of reminiscences could hardly be unfolded by any prima donna than those which form part of the history of Miss Howson. In England she was a tremendous social as well as artistic favorite. Her work in conjunction with the leading singers gives her many episodes of genuine artistic value to remember, but from among all her stage comrades Miss Howson clings with most attachment to her experiences with the silver throated veteran Sims Reeves.

They were great friends. The old tenor war horse of opera and concert room took the tiny prima donna under his wing, and liked to see her the honored guest at his home just as much as he enjoyed singing with her on the stage. Mrs. Reeves was equally fond of her, and after "little Emma Howson" had been taken good care of at the Reeves household the tenor's wife enjoyed as much as anybody watching her from the wings singing with Mr. Reeves, because she had a very strong idea that the tenor did not sing quite as well with anybody else as with Miss Howson.

He thought so himself. Among the volumes of artistic correspondence treasured by Miss Howson there are letters from the tenor showing how highly he thought of her art and his reliance on her services. One of the greatest successes ever made by Sims Reeves was in *The Beggars' Opera* in the early eighties, with Miss Howson as *Polly Peachum*, when there was a rule also on the bill *The Waterman*, with Reeves as *Tom Tug* and Miss Howson as *Wilhelmina*. Those were among Reeves' most palmy days, when with a youthful, fresh little prima donna, whose methods suited him exactly, he could rattle forth the big, forever popular duets and wedge in his ringing solos, confident that the sharer of his triumphs could not be improved upon.

In *The Beggars' Opera* they sang together *Pretty Polly*, *Say: Were I Laid on Greenland's Coast*, and *The Miser*. Thus a Shilling Sees, and Miss Howson had the world known solo *Cease Your Funning*. In *The Waterman* old Sims (for he was old then; on in the sixties) sang *The Jolly Young Waterman*, *Farewell, My Trim Built Wherry*, *The Bay of Biscay*, and *Rule, Britannia*, and Miss Howson had more of the famous songs these operas afforded the soprano in *Cherry Ripe* and *Wapping Old Stairs*. The old playbills from London and the provinces, with their big blue lettering on white, which Miss Howson now unrolls, state very plainly that "Mr. Sims Reeves will sing such and such songs and Miss Emma Howson such and such others." They kept their printed promise well, those two—the old tenor who had guarded so wonderfully his precious vocal gift and the young girl whose voice was just fresh in her throat—and they always brought down the house in thunders of applause. Those were great days for Sims Reeves and Emma Howson.

It was hearing Miss Howson in *Pinafore* which induced

Sims Reeves to look for her services. From the day she entered his company, which was managed by the Mr. Pyatt alluded to in the letter printed from Mrs. Reeves, she traveled always under the watchful eye of staunch friends in the tenor and his wife. She not only dined and supped and drove and walked and generally enjoyed herself with them, but they never forgot to have a fresh garland of foliage or a group of favorite flowers placed in her room, with a dozen other pretty little attentions of thoughtful friends who knew exactly what she liked. After a while Miss Howson fell ill and with a severe cold was obliged to withdraw hastily from the company. She had reached Birmingham in this instance before the Reeveses, and the latter arriving to find her gone drew the following letter from Mrs. Reeves, which, although written under passing resentment due to a misunderstanding, shows

Lucombe. She was little short of a slave to her tenor husband, and saved him stage as well as other labors, since she was absolutely familiar with the very last look or gesture used by Sims Reeves in his various rôles. She would go to the theatre and rehearse for him in his place. Many a morning did Miss Howson play up to Mrs. Reeves in his stead the business which she got through triumphantly with the tenor at night. "And now, my dear little child," would Mrs. Reeves say, "this is all right. You may feel perfectly confident. Just imagine, now, I'm Mr. Reeves, for I'm doing exactly what he will do, and that's all you've got to remember." And then when it came to night time and the artistic little lady stood watching from the sides the effect of her coaching on the love scenes, she bristled up with delight as things went off so well; and the valiant tenor would hurry behind night after night and say to her:

"Why, how could I help doing so well when that child sang and acted so delightfully? Of course I had to give her an extra hug," which same was usually supplemented by one from Mrs. Reeves.

Miss Howson, not recovering in England, returned to America to visit her family and try to regain her health. Here the following letter from Sims Reeves, typical of his regard for her, was received. It bears on the envelope the singer's monogram, J. S. R., in red, gold and blue lettering, the big blue R gobbling up the smaller letters. Within there is the address in raised white lettering on his note paper, instead of the duplication of the monogram. Unfolding a letter of this kind, one can't resist a little feeling of reverence, realizing that the man who wrote it has certainly been one of the most beautiful and renowned tenors of his age. It runs:

GRANGE MOUNT,  
UPPER NORWOOD,  
LONDON, June 24.

MY DEAR MISS HOWSON—How I should have rejoiced if your very kind letter had conveyed the intelligence of your complete recovery of your voice! I have very often thought of you and your charming manners when acting with you. Oh, how cruel is fate sometimes! I had fully made up my mind that I had found my prima donna until I retired from public life; and let me here hope that you still may be able to come to me, or, if I should come to your country—what then?

I really have been thinking seriously of coming out this winter and remaining until May. Do you think I should have a success sufficient to induce me to come? If I should come, how should I proceed and to whom should I apply? My dear boy Herbert has made a genuine success; he really sings charmingly, with such taste, and his phrasing is quite perfect. I would bring

him with me. I think the two, "daddie and Aglio," would bring the people.

I am very glad to hear that your doctor gives you such cheering hopes. Pray make haste and get quite well. You are perfectly right to take salt water baths. I think you should put salt water compress to your throat for a fortnight every night, then rest for a fortnight, and renew it again and again.

We have had a most fearful winter and spring, and now the summer is wet and windy. I feel the changes fearfully, and the consequence is that I lose such large sums of money. We all unite in kindest regards to you. Most sincerely trusting that your next letter will convey that you are perfectly well again,  
Your sincere friend,  
J. SIMS REEVES.

Of course Reeves did not come to America, and now the tiny mite of a wife who followed him everywhere so devotedly is dead, and replaced at this period of the tenor's life by a new wife taken unto himself last summer.

"I have no doubt," Miss Howson says, "that he is as great a boy as ever. That's what he was—a great big schoolboy. He never ceased to laugh and joke, and poor little Mrs. Reeves used to laugh so at him and take all his pranks in the best part. He took huge delight in very simple things. He always called me Emma Albertazzi, after my aunt, the great mezzo soprano, who sang with

## MOMUS



"THE BEGGAR'S OPERA."

CAPTAIN MACHEATH - MR. SIMS REEVES.

POLLY PEACHUM - MISS EMMA HOWSON.

plainly the regard in which Miss Howson was held by the tenor and his wife:

THE GRAND HOTEL,  
BIRMINGHAM, November 6.

MY DEAR MISS HOWSON.—I should have written to you earlier, but Mr. Reeves has been so very ill. He came here on Saturday, caught fresh cold—the journey was so dreadful with fog, northeast wind and sleeting all the way—and to make matters worse the hotel is so cold and draughty that we could not sit in the rooms. They are small, every one, and the sitting rooms with three doors each. The consequence was we both caught very severe colds, and Mr. Reeves has not sung a note in Birmingham. He is a little better to-day, but unable to sing to-morrow. All this is not the purport of my letter; 'twas really to say how grieved we were to find you had left. Mr. Pyatt never told us a word, and we never knew of it until by accident on Sunday evening. Mr. Reeves was very much annoyed, and spoke pretty plainly about it and told Mr. Pyatt he ought to have been consulted, as he might refuse to sing with a lady of whom he knew nothing. At it turns out, the lady has not sung with Mr. Reeves. I do sincerely hope the rest will do you good, and that you will return to us with your pretty voice quite as it used to be, and be assured we shall be only too pleased to have you with us again. Mr. Reeves desires me to give you his kindest regards and best wishes, and believe me, yours sincerely,  
EMMA REEVES.

P. S.—We hope to return home on Saturday.

Mrs. Reeves herself, Miss Howson says, had been an admirable vocal artist, known to the stage as Emma



Malibran and Lablache. I was called Emma after her, but Sims Reeves ignored the Howson whenever I was in his own home and called me Emma Albertazzi. He had a habit on cold frosty days of writing 'Emma' on the window panes when I was there, and by and by when the room grew warm the panes would begin to drip and the scribbled 'Emma' to vanish. 'Ha, ha!' he used to laugh, 'just look at little Emma weeping.' He took as much delight in watching and laughing at that Emma dripping away as though he had accomplished one of the most brilliant things in the world. He was in all things like that."

Miss Howson tells among a hundred other little stories of one day when stopping in Edinburgh with the tenor and his wife, going after they had dined to visit the New-haven fishwives. The old lady was too tired to leave the carriage and so the gallant old tenor and the small prima donna who made such a fetching little dear of a *Polly Peachum* walked out alone to the end of the jetty so as to get a finer little sweep of sea view. Out in the bay a small ship was getting her sail up. "My dear," said the fine old beau, "I'll tell you what I'd like to do. I'd just like to take you and put you on that little ship and run away with you."

"Oh, dear," said the little prima donna, "what would Mrs. Reeves say?" just because this was the first thing that came into her head to say.

Sims Reeves thought it the quaintest reply in the world, and was in a hurry to get back and tell it to Mrs. Reeves, who enjoyed it immensely, too. "But, ah, my dear," said the old lady, with a warning shake of the head, "you are well off as you are," and then a few more things were said as to the popular old beau of a tenor not being the easiest thing to take care of in all the world; upon which the tenor present patted his devoted wife lovingly on the knee, as much as to say, "But these are things to make up, are they not? Never mind, never mind."

In Miss Howson's studio at 9 East Fourteenth street there are scores of mementos having kinship with Sims Reeves. There are also souvenirs of her lovely aunt, Emma Albertazzi, who among a gallery of operatic stars lately published in England looks the most beautiful and gracious and graceful of all. She was so lovely and with so dangerously lovely a voice that the Italians grudging an Englishwoman such success, and the story is an old one that on her debut in London with the great Lablache the old basso arranged it that snuff should be thrown in the way of her entrance, so that her effect might be spoiled. The plan only met with half a success, however, and was soon redeemed.

Emma Howson is as full of fascinating anecdote as a bookshelf of books. She tells her stories well, with naive humor and constant splashes of bright color. Did time permit a journal worth the perusal of anyone interested in art might be jotted down from her impromptu chats, which are the fruit of rich and varied experience. From out all this in her artistic career she is inclined to recall most pleasantly her playing of *Polly Peachum* with Sims Reeves as *Macheath*, a picture of which, as they looked together in one scene, is printed above.

**Addition to the Faculty.**—Mr. Gilbert R. Combs, director of the Broad Street Conservatory of Music, Philadelphia, announces the addition to the faculty of that institution of Preston Ware Orem, Mus. Bach., as instructor of piano, organ and composition. He is considered by Dr. Hugh A. Clarke, with whom he studied, to be a rising composer. Mr. Orem was for many years a prominent musician of Los Angeles, Cal.

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### Mme. Elise Inverni.

THE famous Scotch soprano, Miss Macintyre, leads one to turn attention to the land of Burns for other vocalists to share or eclipse her triumphs. This paper takes pleasure in chronicling the arrival in America of an operatic contralto who promises to take high rank among her contemporaries, both on the stage and concert platform.

Mme. Elise Inverni is endowed with a rarely beautiful voice and great musical intelligence. She is a native of Inverness, from which town she takes her *nom de théâtre*. Her father, a Scotch laird, was an enthusiastic amateur violinist and great lover of music, and her mother, who was one of the Huntley Gordon family, was herself the possessor of a fine voice, so that Mme. Inverni has every advantage from heredity.

On completing her general education in Edinburgh and Paris, Mme. Inverni commenced her musical training in London by attending the fashionable studio of Mr. Vande-leur Lee in Park lane, and it will be interesting to note that from this time she studied with a large number of the principal professors of Europe, being a woman of wide intelligence and comprehensive education, which enabled her speedily to grasp their methods and appropriate the good points of their several styles, and holding, as she does, a firm opinion that no single teacher is sufficiently lynx-eyed and many-aided to fully equip a pupil at all points.

After leaving her first master Mme. Inverni was for a time under a sister of the famous vocalist, Mme. Lemmens Sherrington, afterward taking a long course with Mr. Alberto Randegger and Signor Carpi, who was then just abandoning his career as an operatic baritone at Covent Garden for that of professor.

Mme. Inverni next paid a lengthy visit to Paris, studying there first under Mme. Marchesi, and then with Mme. de la Grange. She subsequently passed several operas with Mme. Vaucorbeil, widow of the late manager of the Paris Opéra House, herself a well-known operatic star, and was fortunate enough to receive many hints on dramatic and artistic finish from Signor Lago, the well-known and experienced Russian impresario, and from M. Tequi, with whom the leading artists of the Grand Opéra pass their rôles. No amount of hard work could daunt this earnest worker, and during all this time she was studying acting with M. Pluque, the régisseur of the Grand Opéra, elocution with M. Jancey, of the Odéon Theatre, and had some lessons also from Mme. Elena Sans, the creator of the part of Dalila in Saint-Saëns' great opera.

Critics who deplore the number of immature singers constantly making their debuts will be interested to know that even with such a galaxy of teachers it was only after four years of arduous study that Mme. Inverni made her first appearance. Nor did her studies end there, for while fulfilling an operatic engagement in Italy she came in contact with several of the leading Italian masters, all of whom were laid under contribution for the results of their experience, and since her return to London she has formed the acquaintance of that most able teacher of voice production and preservation, Mme. Bessie Cox, of whose method Mme. Inverni holds a very high opinion.

It will thus be seen how thorough was Mme. Inverni's musical preparation, and though students lacking her intelligence might have come out of such an ordeal with no voice at all, in her case a marked and continual improvement is conclusive evidence that she has followed the right course. The public judges by results, and Mme. Inverni comes before it to-day with an unimpeachable style and a dramatic voice of phenomenal range reaching two octaves

and three notes, from low G to C, which is so perfectly placed that there is no break between the registers, always on the key, rich in coloring and warmth, vibrating with sentiment and showing no trace of wear or fatigue.

Mme. Inverni has a répertoire embracing many French, Italian and English songs, operatic arias, contralto parts in the more important oratorios, and so on. In opera she has followed the lead of some of the greatest artists in keeping to a few leading rôles, instead of trying to learn forty or fifty, as used to be the way years ago. Among those which she has brought to perfection might be mentioned *Maddalena* in *Rigoletto*, which she played with great success in Italy; *Amneris*, *Orfeo*, *Fides*, *Carmen* and *Dalila*. She was engaged for the season at Covent Garden as *Venus* in *Tannhäuser* and *Amore* in *Orfeo*. Besides her operatic appearances on the Continent she has been very successful in concert in Paris. Her French critics speak of her sonorous deep notes as being of the same quality as Mme. Alboni's, while her high notes have the true soprano tone. She is also one of the few English artists who can sing French like a French woman, and Scotch-Americans will be glad to hear that she renders native songs like a true daughter of the Land o' Cakes.

Her recent concert tour in England and Scotland, when she had associated with her Wolff, Gérardy and other artists, was a great success. Mme. Inverni has one of the most charming of personalities. She has a refined artistic nature, a keen sense of humor, is an enthusiastic sports-woman among the games played by her sex, a thorough horsewoman and enjoys nothing better than boating. This adventuresome spirit gives her a freedom in her work, which probably accounts for some of her wonderful successes in interesting dramatic rôles.

Mme. Inverni has been a great favorite socially in the leading London drawing rooms, and her amiability of character makes her beloved by all who have the pleasure of knowing her, from the noblest in the land to the least.

Below are a few of Mme. Inverni's press notices, from which will be seen what a successful career she has had on one side of the Atlantic:

The joint recital undertaken by Mme. Inverni and Herr Sauer drew a large audience. Mme. Inverni exhibited a rich mezzo soprano voice in two songs of Eros, in Widor's charming *À Toi*, and in airs from *Samson et Dalila* and *Le Prophète*. All were skillfully sung.—*The Times*.

Mme. Inverni can boast the possession of a sympathetic voice that is especially agreeable in its lower register, and she employs it with the most conscientious regard for expression.—*The Daily Chronicle*.

Mme. Inverni is gifted with a fine contralto voice of rich quality and great compass, which she uses with skill. She sang the beautiful air *Printemps qui Commence* with much feeling. Her rendering of two extracts from Ambroise Thomas' *Psyché* was refined and pleasing.—*The Morning Post*.

The artist's preference for French music is due, we should say, both to temperament and training. With an excellent voice, Mme. Inverni should continue her studies, for a vocalist who has gained such success has vast possibilities of acquirement.—*The Daily Telegraph*.

Since this artist was last among us her voice has gained in volume and purity, and she sang the various numbers with intelligent phrasing and well directed emphasis, winning the hearty applause of the audience.—*The Queen*.

Mme. Inverni has certainly a most excellent voice with which to work. A mezzo soprano of considerable ex-

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perience, her French accent in the Romance du Sommeil, from Psyché, and other songs was unimpeachable.—*The Standard*.

Mme. Invernì's name will soon become a highly popular one. She has evidently been trained in the best Italian schools, and reveals a contralto voice whose production is excellent, and whose quality is eminently sympathetic. In Mon cœur s'ouvre à ta voix the artist showed the range and quality of her voice to considerable advantage, while later on she proved herself endowed with great powers of expression in a song cycle entitled Elle et Lui.—*Society*.

Mme. Invernì possesses a fine resonant mezzo soprano voice, which is well worth any extra pains and trouble which she may take.—*Court Circular*.

Mme. Elise Invernì is a mezzo soprano with a powerful voice of good quality.—*Musical Times*.

Mme. Invernì has some good lower notes, and her voice in its medium register is singularly clear. Her production is good, and we should imagine that she is well fitted for dramatic rôles in opera. She sang with much expression the Romance du Sommeil and Romance d'Eros, from Ambroise Thomas's Psyché, and put much feeling into her rendering of C. M. Widor's mélodie À toi, with words by Victor Hugo. Excellent qualities of method were displayed in the fine air Printemps qui Commence, from Saint-Saëns' Samson et Dalila, and there was pathos again in her pleading delivery of Meyerbeer's Lamenta della Mendicante.—*The Stage*.

One of the most interesting recitals of the week was that given by Mme. Invernì and Herr Sauer. Mme. Invernì, who possesses a magnificent mezzo soprano voice, chose to exhibit her powers in selections from Widor, Ambroise Thomas, Saint-Saëns and Meyerbeer.—*The People*.

It was Italian opera, out-and-out Italian, at Covent Garden on Saturday night. For once in a while we had an opera by an Italian composer, sung in pure Italian by Italian singers. There was only one member of the caste who was not Italian, though she was as good as the rest, and that was Mme. Invernì.—*The Man of the World*.

Mme. Invernì's contributions to the program were acceptable to a degree. She sang first, with much expression and finish, When Twilight Comes; her next contribution was Che Faro, and the sad abandonment which characterizes the piece was admirably interpreted. Though twice recalled, Mme. Invernì resolutely declined an encore, but the renewed enthusiasm that was evoked by her charming exposition of Cowen's beautiful composition Because induced her to unbend, and she repeated the second verse.—*The Portsmouth Evening News*.

Mme. Invernì, who with a high and sonorous contralto voice unites dramatic powers of vocalization, which her presence largely aids, sang with excellent effect. In Gluck's fine Scena she achieved a triumph of vocal effect, pealing out the high F's in a manner rarely equaled by its most renowned singers.—*Leamington Spa Courier*.

Mme. Invernì has a rich mezzo soprano voice, and her brilliant execution fairly captivated her audience. It was certainly the greatest musical treat that the people of Worthington have had the pleasure of listening to for some time.—*The Carlisle Evening Journal*.

The program included lovely songs by the prima donna, Mme. Elise Invernì, whose splendid voice and finished style it was delightful to witness.—*The York Evening Press*.

The gem of the evening was perhaps Arditi's valse, Il Bacio, which secured for Mme. Invernì an irresistible encore, for which she sang When Twilight Comes, a charming melody by Strelezki. It is rarely that a mezzo soprano can successfully interpret such different styles of composition; but Mme. Invernì combines with the deep rich notes of a contralto the facile execution of a light soprano, and the high notes which she takes pianissimo are marked by extreme delicacy and finish.—*The Whitehaven News*.

Elise Invernì, il cui nome andò cercato in numerosi concerti, ha bellissima voce di contralto, e cantò stupendamente la sua parte. Nel quartetto e nel duetto susseguente del terzo atto, confermò il buon nome che la precedeva, per cui è sperabile che la brava Maddalena si produca in qualche opera a far valere i suoi talenti.—*Il Trovatore*.

La parte di Maddalena sostenuta da una Signora Inglese ci parve bene stare con le altre per correttezza di canto ed espressione; il quartetto famoso dell'ultimo atto ebbe, anche mercè sua, una esecuzione lodevole.—*Il Progresso*.

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BOSTON, Mass., October 30, 1906.

**SULLIVAN'S** incidental music to King Arthur, a play by J. C. Carr, was heard here for the first time October 1 at the Tremont Theatre. I did not go to the play, for I do not care for Mr. Irving; he is too Gothic, and then I do not understand the English language when it is mumbled or shrieked by him.

A well-known musician told me that the music to King Arthur was a misch-masch of Sullivan's religious music—as Turn Thy Face from My Sins—and the music of The Mikado.

The Mikado was given at the Castle Square Theatre October 14 with the following cast:

The Mikado of Japan.....Arthur Wooley  
Nanki-Poo.....Thomas H. Persse  
Ko-Ko.....William Wolff  
Pooh-Bah.....J. K. Murray  
Pish-Tush.....John Read  
Yum-Yum.....Clara Lane  
Pitti-Sing.....Edith Mason  
Peep-Bo.....Hattie Ladd  
Katisha.....Kate Davis

The performance of the first act was admirable. In the second act Messrs. Wolff and Wooley yielded at last unconditionally to their inherent love for buffoonery. The audience encouraged them, roaring when Pooh-Bah fell and displayed flesh tights, convulsed by such gags as "What's his address? Cambridge." And yet let us rather remember with pleasure the delightful and thoroughly Gilbertian Yum-Yum of Miss Lane, the Pitti-Sing of Miss Mason, the consistent and effective Pooh-Bah of Mr. Murray and the singing of Mr. Persse.

My esteemed friend and colleague, Mr. Apthorp, of the Transcript, was present at this performance, and he wrote an article, which appeared the 15th. The title might have been The Supreme Eulogy of the Castle Square. Now as to his opinions concerning the merits of the performance I have nothing to say. In his remarks about the advantages of a stock company I fully agree with him. But I cannot allow one statement of fact to go unchallenged. Mr. Apthorp says: "From Pinafore down, no Gilbert and Sullivan operetta has had an indisputable success here, without adventitious help—in the way of local gags or dances—to catch the gallery."

This statement is not true. In the first place, dances are an integral part of Gilbert and Sullivan operettas. The librettos would tell Mr. Apthorp as much. See also The Savoy Opera and the Savoyards, by Percy Fitzgerald, M. A., F. S. A., a stupid, poorly arranged book, yet one that gives much information concerning the preparation for a Savoy production. Fitzgerald says on page 67: "One of the regular forms of the Gilbertian opera is the fantastic dance into which the gravest, most decorous characters burst tumultuously. These measures have yet a quaint reserve, as though extorted from the personages in question by the irresistible entrain of the situation."

In the first and eminently successful performances of these operettas given here by the so-called D'Oyly Carte companies, and in the performances soon afterward given by American companies schooled in Gilbertian fashion, no gag was tolerated, no extra business was introduced. The pieces were played absolutely straight. Witness the long run of Iolanthe here, one of the longest runs known in

the history of comic opera in Boston. In the run there was no "adventitious help." It was not until these operettas were unduly familiar that persons who had just left the variety stage took upon themselves to freshen Gilbert's lines and fat their parts.

The operetta this week at the Castle Square is The Chimes of Normandy. Somebody says that Carmen is in rehearsal. It is possible, then, that The Huguenots will be produced this season with Mr. Wolff in his great impersonation of Marcel, with a topical song in place of the choral, or that everlasting "Piff-Paff."

Mr. John Hermann Loud gave an organ recital the afternoon of the 17th in the Ruggles Street Church. He played these pieces:

Toccata in G.....Dubois  
Prière in G flat.....Lemaigre  
Sonata No. 5 in C minor.....Guilmant  
Fugue in D minor.....Bach  
Intermezzo in G.....Loud  
Allegro assai, from Sonata No. 2.....Merkel  
Finale in D.....Lemmens

I know of nothing drearier than an ordinary organ recital in this city. No wonder that this form of musical entertainment is not popular, although there are good organs and some excellent concert organists in Boston. The attendant circumstances are apt to be dispiriting. In a modern Protestant church, carpeted, with pews thoughtfully stocked with hymn books and appeals for contributions, with a kitchen provided with hot and cold water, with parlors and "lavatories" and all the modern improvements, the solemn organ seems out of place. I do not refer here particularly to the Ruggles Street Church; I refer to many churches. There is a feeling of uneasiness. People seem in doubt concerning the propriety of applause. The church is chilly; or it is damp or stuffy, reminding one of the grave. The atmosphere affects organ and organist. Reeds are traitors. Pneumatic action suddenly shirks its work. There is ciphering.

Mr. Loud, however, was not handicapped seriously by any of the evils in this catalogue. There was a good sized and favorably disposed audience. The organ behaved itself, although the reeds were inclined toward hoarseness and untunefulness. Did you ever hear an organ in this country that was steadily and thoroughly in tune for a month? The New England climate does not favor organ tuners in their work.

Mr. Loud showed many results of faithful study under such an instructor as Guilmant. He has the sure foundation of a true legato. He understands the art of releasing as well as attacking chords. His technic, while it was not startling, seemed adequate to the appointed task. His registration was generally effective, although the pieces by French composers suffered at times inevitably in the attempt to fit them to an American organ. While his performance was not wholly without flaw or blemish, the few cloudy passages or too violent changes in dynamic power might justly have been attributed to comparative unfamiliarity with the organ, especially after long study on organs differing radically in scheme and mechanical appliances.

Then Mr. Loud will play still better, with more freedom, more spontaneity, when he realizes fully that he is his own master and instructor, and is no longer a willing subject to another. As it is he is a welcome visitor, and if the report is true that he proposes to live here, he is still more welcome as citizen and resident musician.

The first of the Symphony concerts was given the evening of the 19th in Music Hall. It is the fifteenth season. Mr. Emil Paur is the conductor. There is a new second bassoon player—A. Kirchner, from New York, I am told. There is also a new double-bass player—Mr. Keller.

The program was as follows:  
Symphony No. 1, C minor.....Brahms  
Andante with variations, from Divertimento in D major (K 334).....Mozart  
(First time)

Overture to Leonore, No. 3.....Beethoven  
Scherzo, Capriccioso.....Dvorák

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the first Symphony concert. Last night it opened in an eminently respectable manner. The members of the audience took their seats as though they were entering family pews in a genteel and well established meeting house. They bore with them program books, which they read solemnly at intervals or steadily throughout the service. For last evening the worship of Brahms was celebrated in due state after summer exile, soled only by the piano music or the songs or the very thought of Saint Johannes.

Now I do not propose to dilate at length on the character of the pieces played. With the exception of the excerpt from the Divertimento, they are familiar to all concert goers. Least of all do I intend to speak about the symphony of Brahms, for I remember that about two years ago I pained deeply good Mr. Bennett, of London, by certain irreverent remarks concerning the architecture of the shrine and the decoration of the idol. Let it be said first of all that the performance throughout, in ensemble and in solo work, was brilliant, and when you consider the fact that it was the first of the season it was remarkably good. To particularize in such connection always seems invidious, yet I cannot refrain from paying tribute to the first horn, the first bassoon, the first clarinet and the flutes.

The excerpt from the Divertimento was played here for the first time. The intelligent listener, in order to advance himself as much as possible in musical knowledge, turned at once to the program book for copious draughts of information. But the well was dry. Not a word as to the character of the piece or its history. The intelligent listener, however, discovered that the theme was "simply exposed" and of the "regulation length." He also learned that the sixth variation is thus constituted: "Rapid running passages in thirty-second notes in the first violins, against counterpoint in the other parts pizzicati. This variation ends with a free coda."

Many have thought, not without reason, that a divertimento is so called because it seldom diverts. I find on examination that this conclusion is erroneous; that a divertimento is "a composition of a light, pleasing character, whether vocal or instrumental, written to engage the attention in a cheerful manner." This definition by Stainer and Barrett reminds one of the declaration of Athenæus, that music should produce "affability and a sort of gentleman-like joy."

We know little about this particular work of Mozart. It was composed in 1779 or 1780, and it is thought to be the one in which he played at Munich "as though he were the greatest fiddler in Europe." To hear and enjoy the whole work, with its allegro, two minuets, andante with six variations, adagio and rondo, might be impossible in these nervous days. The variations pleased last night: they also showed the strings to great advantage. The purist might object to the lack of proportion, when such pieces, written for a few string instruments and two horns, are played by a great body of strings and two horns.

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To write a wholly satisfactory program book is difficult, yes, almost impossible. Mr. Aphorpe, the present compiler, has many qualifications for the task; learning, enthusiasm, an interesting if occasionally aggressive style, and what is known to the French as esprit. There is no one in this city that is better equipped for this severe and thankless labor.

It is the more to be regretted that Mr. Aphorpe is growing more and more pedantic, and that in a book which should state facts or gossip in an entertaining fashion he writes in more and more opinionated critical fashion. He has at his command a newspaper wherein he may criticise to his heart's content. He should confine his criticism to his reviews of concerts.

That he should occasionally make slips in statements of fact is not surprising, for we are all mortal, and a sudden attack of heterophemy is not uncommon in the literary world.

Thus he speaks (page 10) in his article in the program book about the C minor symphony of Brahms as follows:

"The first part (corresponding to the scherzo) is based upon two contrasted themes, the first of which (given out by the clarinet and other wind instruments over a pizzicato bass in the 'celli) has been said to resemble the Prayer in Hérold's Zampa; but the resemblance is evanescent." Mr. Aphorpe knew better; for in his program book of '94-5, in describing Brahms' third symphony, he comes to the andante and says: "A certain melodic resemblance has often been noticed between this theme and the prayer in Hérold's Zampa, a resemblance, however, which does not hold good beyond the first half measure." Such a slip is, after all, a trifling matter.

But when in the same article on the C minor symphony we find this description of the horn and flute passages in the introduction to the finale: "Everyone is at liberty to put what extra-musical interpretation he pleases upon orchestral music. To me this wonderful horn and flute episode has always brought a vivid suggestion of the notes and distant echoes of the Alpine horn amid the cloud capped snow peaks of the Bernese Oberland. The whole scene is suggested—not servilely and prosaically copied—by the music; you see and hear it all; the ringing horn tones, the repeated echoes, the bright sunlight and shifting cloud shadows on the mountains! Nothing in all Wagner, greatest of musical landscapers, is more entrancingly and poetically picturesque"—then we have a right to say this is a species of criticism, and however beautifully worded it may be its place is in the *Transcript*, not in a program book.

Such passages are no doubt introduced to give a relief to dry-as-dust analysis which is so dear to him. Now, of what earthly interest to any human or inhuman being are such sentences as these (I quote at random):

"In this key the second phrase (antithesis) of the theme begins, but ends with a modulation to A flat major (dominant of the principal key), thus allowing the third phrase (repetition of the thesis) to begin in the tonic. This is soon followed by a light, dancing second theme, which begins in G major, but passes on to A major and other keys almost as soon as its tonality has been established. With the return of the first theme we get back again to B flat major and D flat major, but in the course of some elaborate working out the tonality shifts about quite as capriciously as before."

Or these on the same page (37):

"It will be seen that by very little stretching of terms the scherzo proper—with its brilliant principal theme and light second theme—may stand as the first theme and first subsidiary of the sonata form, the trio standing as the second theme and second subsidiary. Here the first part of the form ends without a conclusion theme. Then follows the free fantasia, and then, with the return of the scherzo, the third part and coda."

And mind you, this is all about Dvorák's Scherzo Capriccioso.

Such analysis without printed themes is of no value to the student. Such analysis is a stumbling block and a confusion to the layman, simple lover of music, who, tempted by curiosity to see whether he can verify his suspicions, pores over the book, while the music on the stage in large measure escapes him.

Ah! if Mr. Aphorpe would only be a little more frivolous and less learned.

Now in the *Entr'acte* he has full scope for his invention and his wit. Why turn it always into a lecture? Last week the lecture was entitled Form in Music. Let me give you a few extracts:

"Music is full of the unknown, of the unknowable, and in face of this unknown we, like Adam in the Garden of Eden, find ourselves irresistibly impelled to give its various manifestations a name that, as the common phrase is, they may 'mean something' to us."

"That entrancing phantasmagoria of picture and incident which we see rising from the billowing sea of music is in reality nothing more than an enchanting fata morgana, visible at no other angle than that of our own eye."

And then Mr. Aphorpe drapes a statue of Prometheus loosely in cloth, and gets "a cloth-form."

Mr. Aphorpe quotes, like a good Bostonian, from Emerson, and then, to show his catholicity, he quotes from Mr. H. T. Finck. As he disputes in part a statement of the latter, the interest is no longer parochial; it is national; I may say it is international; even Japan may be shaken by it. So you will pardon the long quotation:

"When Mr. Henry T. Finck wrote of Chopin: 'It has been said that he never completely mastered the sonata form. Let us thank God that he never allowed himself to be mastered by the sonata form!' (or words to that effect; I quote from memory); he wrote something which contains a very valuable bit of truth—open, as it unfortunately is, to deplorable misconception. The truth in it is that if the true bent of Chopin's genius was not in the direction of the sonata form that great man did unspeakably well in not binding his genius down to a merely scholastic, pedantic and artificial conformity with its laws. In so far as the form was a shackle upon the free, natural expression of his genius, and not a source of artistic strength to him, he did well to let it alone. The possible misconception is that people might imagine, from what Mr. Finck wrote, that the sonata form was in any way unworthy of the splendor of Chopin's genius. One cannot but recognize that, where Chopin did have to do with the sonata form—as in his piano sonatas and concertos—he succeeded in being great in spite of, by no means because of, his lack of perfect mastery over it. Moreover, with and notwithstanding all the true greatness he shows in these compositions, his lack of complete mastery over the form introduces an unquestionable element of weakness into them; had he thoroughly mastered the sonata form, as Haydn, Mozart, Beethoven and Mendelssohn did, his sonatas and concertos would have been greater still. Whether he might not have sacrificed something else, and something infinitely valuable, in the process of attaining to this complete mastery, is another question; it is even quite likely that he might have forced his genius out of its most congenial channel. But this is apart from the real question; the fact remains that he was not entirely great in the sonata, and that his shortcomings in sonata writing are to be deplored—not so much because he did not fulfill the traditional requirements of the form as because, in falling short of or exceeding these requirements, he did not develop anything as strong, symmetrical and perfect as the sonata form in its traditional estate."

I confess that my sympathies are with Mr. Finck in this discussion.

Furthermore I acknowledge that such a lecture has its uses, and is not out of place, say once a month, in a program book. It excites argument; it stimulates thought; it instructs; and it also furnishes at times legitimate amusement.

\*\*\*\*

Mr. Paur in an interview published in the *Boston Journal* this morning says: "I found many new and rare compositions for orchestra and brought many of them home with me." Let us hope that he will not keep them in a trunk at Jamaica Plain. The only novelty of the first four concerts is the excerpt from the Divertimento of Mozart, and that is at least 115 years old.

\*\*\*\*

Mr. Emil Mollenhauer has been engaged as the conductor of the rehearsals and the festival of the New Bedford Choral Association. The association is indeed to be congratulated heartily. Mr. Mollenhauer is a musician by birth. His excellence is not confined to violin or piano. He has already shown taste, skill, authority and enthusiasm as

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PHILIP HALE.

### Boston Music Notes.

BOSTON, October 19, 1905.

Signor P. A. Tirindelli, the Italian violinist, who has been in this country for the past two or three months, has taken an apartment at 884 Huntington avenue, where he will have his studio and receive pupils. For the past eight years he has been connected with the conservatory in Venice, first as teacher of the violin and for the last three years as the head of the music department. He led all the orchestras, conducted all operas, the four Symphony concerts that were given each year, the Verdi concerts—in fact, everything of importance in music came under his charge. He studied with Bassini in Milan, and also studied in Paris and Vienna. He has composed for the violin an opera and many songs. These songs are to be published in America by the Boston Music Company. Signor Tirindelli is very busy now in getting his songs translated, arranging with pupils and attending to all the details necessary to the beginning of a season. Already he has a number of engagements to play at private houses during the winter, not only in Boston, but in New York.

Mrs. L. P. Morrill returned to town and resumed lessons about October 1. During the summer she had a large school of music near Gloucester, with pupils from nearly every State in the Union, Texas, Alabama, Missouri, and Rhode Island being particularly well represented.

Miss Jean Willard, for six years instructor in music at the Pennsylvania State College and formerly a pupil of Mr. Carl Suck, the late Mr. Stephen A. Emery and Mr. Arthur Foote, will pass the winter in Boston studying with Mrs. Philip Hale. In the spring Miss Willard intends to go abroad to continue her studies with Mr. Oskar Raif, who was one of Mrs. Hale's teachers.

Mr. John Herman Loud, pupil of Alexandre Guilmant, has taken a studio in the building formerly occupied by Mason & Hamlin on Tremont street, where he will be ready to receive friends and pupils about October 25.

Miss Laura Webster was fortunate enough this summer to become the possessor of a genuine Amati 'cello, bearing the date of 1693. The 'cello was purchased in Europe and has been pronounced by those who have heard it as a remarkably fine instrument, with a clear, rich tone. Miss Webster will probably play in public this winter and will use the Amati 'cello.

The Cantabrigia Club sang at the luncheon given by the women's clubs of Boston to Mrs. Henrotin. Mr. Frank Lynes is the director of this club.

The list of artists for the Boston Handel and Hayden oratorios has not yet been completed. Those already engaged are Madame Albani, Emma Juch, Mrs. Vanderveer Green, William Rieger, Ffrangcon Davies and Arthur Beresford. The works to be given are The Messiah, Verdi's Requiem, Passion Music and Creation. Mr. Emil Tiferro has been engaged for the tenor in Verdi's Requiem, which will be given February 2.

Mr. Walter Damrosch was in town this week seeking authoritative portraits, engravings, costumes, relics, &c., for the costing and setting of his opera, The Scarlet Letter, of which the scene is laid in Boston. At the Massachusetts Historical Society he selected portraits of some of the early Governors and ministers to be photographed, and the photographs will be followed exactly in costume and "make up." At the armory of the Ancient and Honorable Artillery Company in Faneuil Hall was the ancient standard of the company, ornamented with their arms which were borne in the seventeenth century. This is also to be copied exactly.

The list of teachers, professors, lecturers, &c., of the Copley Square School is a long one and contains many names well known in musical circles. Mrs. Barnard, George F. Hulslander, Mme. Thora Bjorn, Mrs. Philip Hale, Frank M. Davis, Charles Albion Clark, Anna M. Davis, Wm. R. Gibbs, Wm. E. Loeffler, Carl Behr, Marie Vincent, Helen Friend-Robinson, and Fred H. Butterfield are some of those connected with the music department of the school, and there are still several additions to be made to that list. The school is in its seventh year and is in a most flourishing condition.

Mr. Archie Crawford, the English baritone, who is under engagement to sing with Mr. Damrosch's concert company in New York during the present season, sang by special invitation before the Apollo Club at its rooms Monday evening.

Miss Charlotte W. Hawes is invited to speak upon music before the Atlanta Congress, November 28.

Prof. William S. Rogers, organist of St. John's Episcopal Church, Waterbury, Conn., died Tuesday, aged seventy-two years.

At the concert at Wellesley College next Monday evening the soloists will be Miss Geraldine Morgan, violin; Miss Mary A. Stowell, piano, and Mr. Paul Morgan, 'cello, the program to include compositions by Mendelssohn, Bach and Sarasate.

The organization of the Mount Holyoke Glee and Banjo clubs has been completed. The members of the Glee Club

are: First sopranos, Miss Carrie Jay, leader; Miss Gail Lasell, Miss Nathalie Rocht, Miss Lily Melvin, Miss Daisy Booth; second sopranos, Miss Annie Pomeroy, Miss Frances Hallock, Miss Margaret Peck, Miss Clary Mallory; first altos, Miss Daisy Thomas, Miss Carolyn Wilson, Miss Edith Wood, Miss Edyth Tombes; second altos, Miss Julia Stickney, Miss May Merrill, Miss Anna Converse, Miss Margaret Gleason. The members of the Banjo Club are: Banjos, Miss Jessie B. Donaldson, leader; Miss Florence Blunts, Miss Agnes Collins, Miss Gail Lasell, Miss Carrie Strong; mandolin, Miss Ethel Hamilton Cotton; guitars, Miss Eva Mellor, Miss Emma Carter.

### Yaw.

ELLEN BEACH YAW, whose generous outing abroad during the summer has greatly widened public interest in her, is announced to return to America in January. When she departed in June, after a very hard and brilliant tour of seven months of severe public work, it was with no intention of returning for at least a year. But hardly had the echo of her wonderful voice lodged in Southern mountains and vales, where she sang last winter, than her return was eagerly sought by keen-sensed managers.

For some time the prima donna avoided a just appreciation of having her intended year's stay abroad interrupted in any way, but latterly she has been induced to understand its meaning. Moreover, Randegger, with whom she has taken up the study of a number of operas, has become greatly attached to her. He has read her fate in the temperament and unusual quality of talent she reveals to him. He says her musical entity is entirely aloof of anything he has ever before observed. To garner all that this kindly master has said and written of her is fair foundation for the belief that Yaw is in truth "an abstract wonder."

She has been besought to sing in London, but her refusal has been rigid. The wisdom of this attitude is hardly attested by the English people, who have thereby cast some unique inquiries into their gossip of the independent Ophelia from California. But the truth is Miss Yaw went abroad to rest and study after nightly appearances here for a term of seven arduous months, and when she insists upon a régime of recreation in England and on the Continent the wisdom of her public silence becomes manifest.

As a number of American contracts have already been made, she is scheduled to return in January for a brief tour of Eastern cities during the first three months of the year. Cleveland, the scene of her triumph before 4,000 people last spring, recalls her, and Milwaukee has booked her first appearance there, while Minneapolis has engaged to give her an ovation at the end of her tour.

### Fannie Bloomfield-Zeisler.

TO-NIGHT one of the greatest pianists of this generation makes her rentrée in New York in Carnegie Hall after an absence of five years. The following is the program in full as it will be given. Mme. Zeisler has not saved herself. Two concertos and one-third of another are embraced in her program:

Overture, Egmont.....Beethoven  
Concerto, op. 54, A minor.....Schumann  
Allegro affettuoso.  
Intermezzo (andantino grazioso).  
Allegro vivace.  
Pastorale.....Cherubini  
Intermezzo (from Violin concerto).....Godard  
(For string orchestra.)  
Scherzo, Concerto, op. 103, D minor.....Litolff  
Concerto, op. 70, D minor.....Rabenstein  
Moderato.  
Moderati assai.  
Allegro assai.

This small, slight woman, with the alert, nervous frame and the rather sorrowful eyes, which tell a sympathetic story, has a personal magnetism aside from her genius which will rapidly draw an audience into sympathy. "Nervous?" she remarked to a representative of THE MUSICAL COURIER who saw her on Monday afternoon; "no, not at all. I am tired. I have been and am going to be so very busy. I am not nervous with the people of New York, who were so indulgent to me before. They liked me then, and I believe—I hope—I play quite as well now. Well, more than that probably. I hope I play a little better."

While Mme. Zeisler tried to exchange a few hurried remarks card after card was brought to her, and a small army of visitors had ranged themselves in an anteroom, waiting to see her for a moment. "Every one of them I want to see," she said, "but everything presses so I feel I can hardly think, let alone talk. You see we are never content; when we have not enough to occupy us we complain, and when we have enough we feel it too much and still complain."

Fannie Bloomfield-Zeisler gives you a firm grip with her slight, nervous hand, topped by the delicate wrist which, placed upon a keyboard, can nerve into a tension of iron. "Made up largely of nerves you say I am. Yes, I suppose it's so. I can't help that. But my nerves always stand the strain of the concert room. They help me there, although before and after I suffer sometimes."

"Yes," said the visitor, "you must have a keen capacity

to suffer, but you have a corresponding rare capacity to enjoy."

"Ah, true enough" said this interesting woman with expressive meaning, "but the suffering counts you know, we are sure of that. For the enjoyment—well, we are left the capacity—most often without the test. But art lasts. When we get it we can hold it and it will never cheat our faith."

"I leave New York on Thursday for a tour, but shall return shortly and give a series of concerts here again. Good-bye!"

### Dvorak Writes.

D. R. DVORÁK wrote to Mrs. Jeannette M. Thurber the following naïve letter of explanation about his non-appearance in America this season:

DEAR MME. THURBER—It is with much regret to me to announce to you that I and my wife, having considered everything carefully, have come to the conclusion that we are not able to go back to New York, because our family circumstances have changed very much. The reason why we do so I will explain to you. After the returning of Miss Margulies from Vysoká our grandmother came from Prague in the beginning of July to see us, and we have been told that she, on account of her advanced age—seventy-three—is quite unable to take the charge of our children, as she did two years ago. We cannot leave them to people we don't know and who can't be relied upon, especially the two boys, who need mostly our protection and shelter. One other reason for doing this is that my wife is quite unable to live again separated from her children, as we had last year much trouble and sorrow. Mrs. Dvorák was always unhappy and sometimes very sad, as I have told you many times.

You further know our daughter Mima suffered very much from rheumatism, so that it would be dangerous to venture such a fatiguing journey. Our baby, too, is very weak, after a serious illness, and in such condition she is not able to leave our home. Then Mary has to go to school, and the eldest daughter, Ottilia, being educated in everything that is necessary for such a young girl like she, cannot leave Prague at all.

Mrs. Thurber, you know how well how much I value your friendship, how much I admire your love for music; for its development you have done so much, and therefore I may hope that you will agree with me, and that you will kindly recognize and acknowledge all the above mentioned reasons I beg herewith to submit to you.

With high esteem, I remain sincerely yours,

ANTONIN DVORÁK,  
ARNA DVORÁK.

AUGUST 17, 1899.

### Third Popular Concert.

THE third popular concert on Sunday evening last in Carnegie Hall was given with Mr. Damrosch again at the head of his band, which imbibed fresh spirit under the familiar baton and played generally with dash, color and sufficient care and nuance. The soloists were Miss Lillian Blauvelt, soprano; Mrs. Vanderveer Green, the contralto, who made this the occasion of her American début, and Mr. Emilio de Gogorza, baritone.

Herr Otto Lohse occupied the conductor's desk during a portion of the evening and conducted a suite of his own which met with such favor that he was obliged to repeat the final number, a so-called Country Dance, with a saloon flavor in its masurka rhythm, and not the best section of his work. The Noon in the Forest has the drowsy and hum naively enough painted to make one not too exacting in the search for ideas, and the Mill is a dainty piece of program writing which fits in well with the decidedly popular scheme of the suite.

To give first place to novelty among the singers, Mrs. Vanderveer Green, who met with an immense reception, disclosed a full and vibrant contralto, equal throughout all the registers and obviously an organ specially fitted for oratorio. She sang the Mon coeur s'ouvre, from Samson and Dalila without warmth, which may have been the result of nervousness, as in a few chansons later she displayed more fire and verve. Her success with the audience was unquestionable, and she was forced to double her work by encores. Mrs. Vanderveer Green must be heard again under conditions less trying than a début to form a fair estimate of her powers.

Lillian Blauvelt sang the vapid mad scene from Hamlet with facility and the lark-like color which is her monopoly among concert sopranos. But this lovely voice needs a little more careful study. Her attack in the upper register is growing unsteady and the quality of tone hard. With Mrs. Green she sang the Quis Est Homo from the Stabat Mater, the most grateful bit of work on the part of both singers of the evening.

The baritone, Mr. de Gogorza, who is decidedly at home in the modern French school, uses a light voice of purely musical quality with admirable taste. He sang numbers of Chaminade and Maassenet with true feeling and abandon and certainly possesses the dramatic instinct.

The concert went up in an orchestral blaze with a Tschai-kowsky polonaise from the composer's suite played brilliantly. Earlier in the evening Mr. Damrosch was able to enjoy himself in the conductor's pet numbers from Samson and Dalila, the Dance of the Priestesses and the Bacchanale, both treated with delicacy and finesse.

Genevra Johnstone-Bishop.—This favorite soprano of Chicago began her autumn tour on the 14th inst. at Grand Rapids, Mich., the other members of the company being Maud Powell, violin; Clara Murray, harpist, and M. Von Scarpie, pianist.



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HUGO KAUN, *Der Pietist*

A short opera by a well schooled musician deserves special attention at a time when composers with little skill in counterpoint, harmony or melodic invention are almost entirely monopolizing the lyric stage.

The work before us is a tragic opera in one act, with German text by Wilhelm Drobegg.

The English version by Otto Soubron is also given in the octavo vocal score, in which translation the title of the work is *The Ring of Fate*. The scene is laid in a rapidly growing town in one of our Western States. Time: the present. It is necessary to have a contralto with a range of two octaves and a semitone (A to B flat), and great dramatic power; a baritone able to take somewhat high notes, and a soprano strong enough to oppose a large chorus and sustain C in altissimo and fortissimo with ease. To these three principals add a well drilled chorus that is self sustaining and reliant when divided to make a double choir, having eight independent parts, and all may be accomplished in the vocal department. A full orchestra, including a bass clarinet, extra bassoon and harp, is required to do justice to the highly elaborated instrumentation. Were it not for the demands made upon the chorus, three really strong, dramatic singers might travel throughout the country most conveniently with such a work. Ordinary dresses and one scene exhibiting a mansion, poor cottage and a church lit up, are all that is wanted for stage setting. It will be found particularly worth the attention of small German theatres with a good stock company and chorus, and may even prove useful to many clubs and choral societies where concerted singing is much practiced, choosing a piece to be merely recited.

When the work is presented to an audience consisting of highly educated persons, able to appreciate the aims of modern composers, it can hardly fail to reward hearers; and when presented to a gathering of philistines with little or no imagination or knowledge of laws of dramatic construction, they will most probably find full entertainment in the plot alone; for there is enough to satisfy or rouse into a condition of activity the most sluggish brain. Even religionists may be entertained; for remorse, if not repentance, is brought about by the singing of the hymn, *Jesus, Lover of My Soul*. In this one act, three murders, two lynchings and a church service are made special objects of thought, and arguments for and against lynching are submitted.

Here one finds not only American scenes, as in *Un Ballo in Maschera*, by Verdi, but American ideas also brought under consideration. This may detract somewhat from the work of art as regards ideality, and make it a sort of prosaic commentary on views of our daily life already well known or too well known; but, as already said, the music from its innate beauty will suffuse all with roseate hues, and make it possible to contemplate the subject matter with patience. The following is a short abstract of the plot. A woman seeking pardon for her son through an influential citizen finds in him the murderer of her husband, and promises forgiveness if a release is procured. The mob seizes the escaped prisoner, and the pietist, fearing detection, murders the mother while the son is being lynched. The evening congregation leaving church finds (overcome by the effect of their singing) the criminal bewailing his guilt. Here the double chorus is required to represent the views of the returned lynchers and reflective persons, who pray for his salvation as he is led away, and the curtain falls.

The music of the hymn is far different from that used commonly in our churches or that of other hymns, which when dragged into maudlin plays at theatres has been found to have a powerful effect upon general audiences.

For it is in a more dignified, noble and ecclesiastical style, being of the type known as the Lutheran choral, on which Bach worked. This is most true as regards rhythmic design, harmonization and melodic part writing, for it avoids the dance-like shapes of modern church tunes, the use of trivial or namby-pamby chords, and has no dead inner parts, still less stagnant basses. This gives a characteristic and truly church-like flavor, that provides a welcome contrast to the ultra-modern style of the rest of the music. This new style makes the contrast more marked here than the change from the music of artists in Bach's Passion (according to St. Matthew) to that of the congregation. This choral is in an idiom that stands midway between unbarred Latin hymns and modern formations, the former inclining directly toward linguistic motions and the latter to march and dance motions. The psychologic effect of the congregational singing upon the murderer in this opera is precisely analogous to that of the festive sounds heard from within the palace upon *Ortrud* in *Lohengrin*, which, acting upon her similarly from without, "Distils the deadly bane that shall avenge," except that now the influence is for good.

Yet Wagner's use of *motif* finds here no parallel, and although the orchestra is in a very high sense pathosopic, it does not appear as a running commentary explaining the moral states of the personages, or designed to bring about, by reminders, new motives of action in them, &c., but is as a quick, sensitive, many voiced sympathizer, with all the varied moods and circumstances. Melodies seldom occur referring to a recent past, to illumine the scene by mnemonic action.

All is anticipation; reflection being temporarily set aside in favor of expectation. Hence the action, which is, as shown, full of incidents, does not halt; but presses onward with impetuous rush. If one is tempted for an incident to wonder how all may find a worthy conclusion within the space of one act, the solution is suddenly found in the removal from the scene of the leading characters.

There is little chance therefore for the insertion of episodic matter, either restful, humorous or digressive, to refresh and relieve, even momentarily, the high tension. All is deeply tragic, with no ray of sunshine, and the music is correspondingly strong and earnest throughout. It is never weak or trivial; not even in the hymn.

This hymn, although perhaps in danger of being unappreciated in the Eastern cities of America from its inherent strength and worth, will find among the Germans and Scandinavian Lutherans of the West truly sympathizing hearts. In the final verse the soprano rises to high A, which cannot be changed at will to a lower note without destroying the melody, and hence the necessity for a well-drilled chorus, already pointed out, becomes apparent.

The composer commands the respect of all great writers. He disdains lengths and rhythmic commonplaces as regards symmetrical progress in time, as usual in march and dance forms. He offers no jingles or melodic shapes of the Mother Goose melody type. He provides interesting subject matter for all the instrumentalists in the orchestra, and immediately on being released from the necessity of associating the instruments with the singers, as in their temporary rests, he immediately spreads himself in the most unbridled manner.

An orgie apparently freed from all law and restraint sometimes immediately begins. At pages 69, 71, 92, 99, 103-104, 113-114, the orchestra seems to take occasion to unbosom itself of long pent up emotions, repressed to some extent during the logical progress of the art work. Here myriads of spirits, of forms unknown, but with voices familiar and very dear to us, seem to scream aloud, as in a general consensus or acclaim, their intense sympathy with all that has been enacted. At such points the lover of grand symphonic movements will be raised to a state of passionate enthusiasm and revel in the glorious harmonization, modulation and multiplicity of contrasted parts.

The composer allows himself consecutive fifths in contrary motion in the extreme parts, so that it is not optional if the bass shall rise to the octave above or fall to the octave below, and makes constant use of the chord of the diminished seventh whenever a false cadence (*inganno*) is to be made.

Notwithstanding the sanguinary nature of the plot, we are not compelled (as in *Rigoletto*) to sympathize with a murderer; nor is the mainspring of the action revenge (as in *Il Trovatore*), but may easily be led to take a warm interest in the sorrows of *Gertrude*, the mother, whose selfless love for an erring son dominates all thought of revenge and brings about a promise of forgiveness.

Here we have exemplified a favorite idea of Wagner's respecting the moral power of such love, and which he himself illustrates so well, especially in *Senta*, in *The Flying Dutchman*. The fate of the opera seems to depend directly on the delineation of this part of *Gertrude* by good contralto singers having strong chest tones and much personal force. The composer has done his part, and deserves worthy co-operators.

**Ensemble Pianists.**—The Misses Miller and Schaffer, the well-known ensemble pianists, will be heard for the first time in New York in Steinway Hall on the evening of November 15.

**Death.**—Eugene Mocker, who will be remembered by old frequenters of the Paris Opéra Comique, died lately, aged eighty-four. He was professor at the Conservatory and knight of the Legion of Honor.

**The Academy Orchestra Pit.**—The orchestra pit of the Academy of Music is to be lowered out of view, according to the plans of the Richard Wagner Theatre at Bayreuth, during the Damrosch German opera season.

**A New Suite.**—Henry K. Hadley has recently composed a suite for orchestra which will have its first public performance in Chickering Hall at the opening concert of the Manuscript Society on the evening of October 24.

**Mme. Inverni.**—At a private rehearsal by Mme. Inverni in Carnegie Music Hall the celebrated Scotch dramatic soprano made a complete success and secured a number of concert engagements at once. She is under the management of the International Bureau of Music, 112 East Eighteenth street, New York.

**\$5,000 Monday.**—Messrs. Schuberth & Co. inform us that the advance sales of the Paderewski concerts amount to \$5,000 on the first day, which was Monday. The sales yesterday continued on the same scale. It now looks like a greater season than the last. Paderewski is due here today from Liverpool.

**Fannie Bloomfield-Zeisler.**—The *retrée* this evening at Carnegie Hall of this gifted woman is awaited with impatience. She is playing in magnificent form. Just how much Zeisler has grown in her art may be gleaned from the following excerpt from a critique of Pfau, the musical editor of the *Leipziger Tageblatt*:

Mrs. Fannie Bloomfield-Zeisler proved herself indeed the magnificent pianist that she was pictured elsewhere. Everything was done with distinguished taste, and wonderful are the delicacy and fineness of her technique, while in proper places her playing betrayed a divine fire, and almost absorbing passion. Mrs. Zeisler is a truly artistic nature.

**Ondricek and Folk Song.**—Ondricek, the famous Bohemian violinist, who will arrive here on the steamship Columbia on November 8, has composed this summer a *fantaisie* on two of our national songs, *Dixie* and the *Suwanee River*, which is said to be beautiful.

**D'Arona and Le Vinsen.**—Mme. Florenza d'Arona and her husband, Carl Le Vinsen, arrived on Friday last from Europe, where they have spent the past four months giving concerts and visiting their former pupils, relatives and friends. Both teachers will devote the winter session at their studio, 124 West Forty-fourth street, to voice culture, as usual, with the special view to fitting pupils for a professional life, either singers or teachers. The success of these teachers in the past and the large class now awaiting them argue well for a productive winter from the artistic standpoint.

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to work three years by the old method for less artistic skill than you would gain in one year by the new? If you will drop old foggy notions, listen to reason and observe results, doubts, if you have any, will all be removed.





On or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 816.**

NEW YORK, WEDNESDAY, OCTOBER 23, 1895.

**M**R. J. N. MERRILL, of the Merrill Piano Company, returned to Boston on Friday from his first Dolgeville visit. "What a marvelous place that Dolgeville is," he remarked, "and to think of it, all built up, created, by one man, one mind!" Mr. Merrill is completely charged with the wonders of the town, and no wonder! It does seem to us that no piano man's education can be considered complete unless he has visited and, more than that, studied Dolgeville.

**A**LWAYS seeking to add some practical features of an improved character to its pianos, the Vose & Sons Piano Company, of Boston, has attached a patented device to its extension swing desk, which will be described in next issue. Mr. Drew, who is traveling for the company, is West, but the spontaneous trade is in itself sufficiently large at present to keep the factory busy to its fullest extent, although Mr. Drew always manages to increase the natural flow of orders with his own.

**W**ESER BROTHERS have patented a mandolin attachment for pianos, and will use it in their instruments. They have secured the tremolo effect so characteristic of mandolin music, and in expression and many other peculiarities this instrument is quite faithfully reproduced.

Mr. Calvin Weser, who constitutes the inventing element of the firm, has many patented improvements to his credit, and he considers this mandolin attachment among the most important.

**M**R. CRAWFORD CHENEY, of Comstock, Cheney & Co., the Ivoryton piano action and ivory house, was in Boston during the past week. His company enjoys a large New England patronage, and there is no piano action made to-day which stands in greater favor with Eastern and Western houses than this Comstock, Cheney action, an action particularly distinguished for its enduring quality and its inflexible reliability and promptness. Besides all this we may as well note that Mr. Cheney is one of the best posted men in the whole piano trade.

**W**E wish it understood, without prevarication, equivocation or circumlocution, that in our opinion one of the most marvelous great concert grands we ever played or ever heard stands now in the Mason & Hamlin warerooms in Boston. It represents a genuine, veritable triumph of Mason & Hamlin, and indirectly it constitutes a consummate tribute to the skill of American piano building, a compliment to the whole industry. It is a noble musical instrument; noble—that's the word.

President Edward P. Mason was in Milwaukee, St. Paul, Minneapolis, Kansas City, and St. Louis within recent dates. The negotiations with Randenbusch, of St. Paul, were not concluded. Mr. Mason, who by the way is one of the most indefatigable workers in the trade, will be at his home office end of this week.

**B**EFORE the close of another year New York city will have two large retail piano warerooms which will be branches of Chicago houses.

**T**HE fact that the new Tremont Temple in Boston is nearing completion on the ground where the old structure formerly stood reminds us that the original building was erected chiefly because of the efforts of Timothy Gilbert, a name honored in piano lore and one which should never be forgotten.

**I**N the Miller wareroom window in Boston are four handsome piano signs. The one is that of the Jewett piano; the next that of the Lindeman piano; the next that of the Muehlfeld piano, and down in front that of the Miller piano. The signs are all attractive and no doubt bring trade, and that is the consummation to be wished.

**E**VERY dealer, every salesman, every tuner, every manufacturer who visits New York city, and those who live here as well, can learn something by paying a visit to the factory of the Staib Piano Action Manufacturing Company. Its location is at the corner of 134th street and Brook avenue, and it's easy to get there, though it is hard to get away. But the time spent is well expended.

**T**HE lineal and commercial descendants of our lamented friend Horace Waters are publishing in the daily prints that they will sell pianos new or second-hand for \$4 per month. It costs something to make a piano even of the Horace Waters kind, and a whole page of THE MUSICAL COURIER might be devoted to showing that a profit surpassing legitimacy must be made to enable a concern to sell instruments at a return of \$48 per year.

**A**MAN for the like of whom the retail piano business would be the better is Mr. Wm. P. Daniels, of the New York house of Mason & Hamlin. Mr. Daniels has been now for several years in the warerooms here and he has succeeded in building up a following among musical people and musicians that must be the envy of some of the men who strive to compete with him, but who are lacking in the education, appearance and *savoir faire* that distinguish Mr. Daniels.

**T**HE Pease piano of the present day represents one of the greatest advancements in the whole line of piano making. It not only deserves the most careful scrutiny, but it invites and suggests thorough examination—something which cannot be attempted successfully with the bulk of pianos. The Pease Piano Company years ago decided to improve its instruments in all details; in construction methods, in tone, in touch and in finish, and also in style. Incessant work, labor and brains and resources have been applied, and the result is a piano far beyond the anticipation of the company itself. Under such circumstances the trade has developed rapidly, even in the past years of comparative conservatism, and the universal satisfaction of all those who have purchased the Pease is a guarantee of its continued success.

**B**OTH Furbush and Darling have returned from their respective business trips in the interest of the Briggs piano. The shipments last week were the heaviest in any one week of the firm's existence.

**J**AMES BELLAK'S SONS have taken the agency for the Starr pianos, and this valuable seller has again found a home in the City of Brotherly Love. These instruments were handled by B. F. Owen & Co. previous to the dissolution of that business and were considered among the most satisfactory goods in the wareroom.

**E**ITHER Mr. Jacob Doll is making 250 pianos for the Saalfeld Piano Company, of this city, or else he isn't. Perhaps he may be making a less number, perhaps a greater, but it seems, according to the sayings of Mr. Richard Saalfeld, known to his associates as "Dick," that "Jake" is now turning out or is about to turn out a whole blooming raft of cheap things, known as pianos in the Saalfeld sense, which same things will bear the legend "Saalfeld Piano Company" emblazoned on the fallboard, and "Saalfeld Piano Company" embossed on the iron plate, and "Saalfeld Piano Company" wherever else it is likely to attract attention, as for instance on the pedal guard, &c.

Either Mr. Jacob Doll is a-going to do this or else he isn't, and if he isn't it would be a good idea for him to plainly say that he isn't, or it would be a good idea, if he is, to tell Mr. Saalfeld not to tell everyone that he is. There is not in the whole list of piano makers in America one single man who can speak more plainly, more unmistakably, than Mr. Jacob Doll when he wants to so speak, and we suggest in the friendliest spirit that he talks out now and deny this story of "Dick's" or keeps his peace and Dick's notes to the detriment of Doll customers who are endeavoring to keep up the grade of the genuine Doll pianos.

## SUGGESTION!

**Y**OU manufacturers of pianos who are giving long credits to dealers, accommodating them, renewing their notes and assisting them generally, can you afford to allow them to take their good cash money received in course of business as payments or part payments on your pianos—can you afford to allow them to send that cash to the makers of the trashy \$75 box and keep it a-going at the expense of your capital?

Can you afford this?

Is not the maker—are they not nearly all—kept afloat with your capital? Don't you know the cause of the large influx of renewal demands in September and this month? You know it is due to the dealers' action in taking your cash, the cash that should be sent to you or held to pay the note due to you, and sending it to the maker of the \$75 box.

As long as the dealer is going to be permitted to do this, why don't you make a \$75 box, and take that money? Because it will kill your business. Well, then, don't you think the dealer is now killing it by building up the \$75 box factories with your capital? Why don't you stop it. You can if you wish to, or if you knew how.



## TRADE IN BOSTON.

THERE is no disguising the fact that the Boston piano trade is heavier and more satisfactory than the New York piano trade at present. The discipline and *esprit de corps* of the Boston factories are far more pronounced, more effective and in better form than we find them in the factories here, and there is a more systematized and definitely formulated organization of the productive forces. There are only a few piano factories here than can endure as thorough an examination with the same results as the Boston factories can, either in distribution of energy, classification of work, regularity and steadiness of employment given, symmetry and proportion of general and particular governing laws. There exists here a great laxity of rules, and we doubt if there are two (if there are two) piano factories provided even with so primitive a regulating mechanism as the automatic timing machine that records the arrival and departure of each individual workman, a machine that can be found all over Boston, and which gives a complete control over the factory time of each hand, and does it automatically, the tape giving the record.

This laxity of rules may be due to the demoralization caused in former years by the nature and character of the strikes which created a domineering element among the workmen here, which has never been thoroughly subdued, and which has never found a counterpart among any other groups of American piano manufacturers. In fact, there is always an undercurrent of unrest among the New York workmen which does not exist among the Boston workmen, most of whom are native Americans, thoroughly earnest in their work when they are at work, but in the habit of abandoning its contemplation when it is over. They belong to social, political, literary and sporting associations, and do not make the lodge their headquarters. That this ultimately affects factory discipline is unquestionable, and New York appears at a disadvantage in a comparison between the two systems. If the passing of the supremacy of New York as the piano producing market really becomes a fact, as is now apparent, the attitude of the workmen here must be assumed as one of the propelling causes, although natural reasons, as applied to commerce and industry, are the leading ones to which the removal of the sceptre must be charged.

The superior organization of the Boston factories, beginning with the great Chickering factory itself, gives the Boston piano manufacturers a tremendous advantage at this period of the year, when sudden and unexpected demands are made upon them. They can swing the pendulum faster and yet not depreciate the quality of the product, and they can draw from resources accumulated under the system—resources that are never to be found in factories where the trade is estimated on its daily or weekly results. The Boston factories are always filled with material and parts and portions in certain advanced stages of work, although without anticipation of a great demand, at all periods of the year; yet when the demand comes the supply is, at least, equal to a great proportion of this demand. This is an evidence of factory or manufacturing system. The Boston houses are greater and more formidable purchasers of quantities than the New York houses, although not more speculative than the Western houses in this aspect of the business.

All this prepares them the better to cope with the new trade that has recently sprung up, and this also accounts for the unusual activity of the Boston trade at present.

But there is one great point in favor of the Boston trade far more vital than any of the preceding, and it is this: There is no piano made in Boston that can compare, for degradation of grade, for abomination of tone or touch, for vileness of construction and cheapness of type, to the trashy \$75 box made here in New York, and it is this New York box which is militating against the prosperity of the trade here to a degree not generally understood or even analyzed. Its manufacture degrades labor, institutes indifference and recklessness in factories, destroys the respect and the veneration that have always existed toward the musical instrument called the piano, and supplants skilled and intelligent labor with ordinary, common and gross labor deficient in pride and not interested in the quality of its work, but its quantity.

This wholesale demoralization brought about by the introduction of the rotten \$75 box, falsely designated as a piano, has not invaded the Boston trade,

which is free from its insidious and enervating influence, and this in itself has kept the Boston houses in such a healthy state that when the revival came it found the whole Boston trade and all the factories in their normal state, adapted to assimilate the new condition of things.

It is not our purpose to go into the causes that have brought about these different phenomena. Whatever these causes may be, the effect is directly before us, adapted for intellectual diversion and analysis. Boston has no trashy factories; New York is full of them. There are a half dozen of these rotten box makers producing in the total 100 and more of these infamous swindles a week; for they are chiefly stencil boxes designedly made to enable the dealer to get an inordinate price for them; to meet a competition

ESTABLISHED 1882.

**KELLER & BROS.**



**PIANOS**

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY  
**THE KELLER BROS. & BLIGHT CO.**

BRUCE AVE. EAST END. BRIDGEPORT, CONN.

SEND FOR CATALOGUE

really created by the boxes themselves, and to plead the old saw of the second-hand piano, used a few months by a poor widow, good as new, &c.—a false, disgraceful refuge to hide in, and from which to swindle the innocent victim unprepared to meet such methods. Boston has no such factories, makes no such pianos, and has not afforded an opening for the scheme.

It may be claimed that New York affords better facilities for making pianos. We deny this, but we do not deny that it proves to afford better facilities for producing the nastiest apology for a piano ever put on the surface of this beautiful earth. Those New York houses that retain faith in the future of the New York piano trade should do something to disclaim any relations or sympathy with that rotten \$75 box that is sold chiefly as a stencil swindle, that consumes the cash of the dealers and that proves that its contact is deleterious to the community in which it survives, whereas it distinguishes those that have not attracted it.

MR. FREEBORN GARRETSON SMITH, the Brooklyn piano manufacturer, has been nominated for mayor of that city by the Prohibition party.

## THE BOSTON DINNER.

AS it now looks, a good many of the Boston piano manufacturers will refuse to attend the "postponed" trade dinner, announced to take place at Parker's, in that city, on November 2, a week from next Saturday evening. The discontent already manifest on the subject is due to the nature and character of the circular issued, of which we republish a copy herewith:

## Circular.

BOSTON, September 27, 1886.

The postponed dinner to be given by the Pianoforte and Organ Manufacturers and Dealers of Boston will take place at the Parker House on Saturday, November 2, at six o'clock. The price per plate is \$5.00.

Members of the Boston trade only are invited to this dinner. Representatives of the press are not invited.

Mr. George H. Chickering has kindly consented to preside.

Please notify Mr. John N. Merrill, No. 118 Boylston street, on or before Wednesday, October 30, as to the number of plates you desire reserved for your firm or company; and also give the full names of your representatives who will be present.

The intention is, to come together in this way simply to promote acquaintance, good feeling and fellowship among the members of the Boston trade, and it is hoped there will be a full attendance.

For several reasons, the Committee recommends that evening dress be dispensed with at this dinner.

Respectfully,

GEORGE H. CHICKERING,  
of Messrs. Chickering & Sons.  
EDW. W. DAVIS,  
of Hallet & Davis Piano Co.  
EDWARD P. MASON,  
of Mason & Hamlin Co.  
JOHN N. MERRILL,  
of Merrill Piano Co.  
HANDEL POND,  
of Ivers & Pond Piano Co.  
WILLARD A. VOSE,  
of Vose & Sons Piano Co.

Committee.

Mr. Chickering never signed this particular circular, although he signed the original one making the first call for a dinner, which was suspended because of a death in the Boston trade. This one asserts that "Mr. George H. Chickering has kindly consented to preside," and Mr. Chickering, one of the most courteous, most refined natures in or out of the piano trade, would never have attached his signature to a paper containing such a phrase regarding himself.

But there are other irregularities besides this one. One of the gentlemen whose name is appended as of the committee assures us that he never signed the circular and knew of it only after it had appeared in this printed form, and, most curious to relate, there is no one to be found who will assume any paternity of the circular itself. There is a general denial along the line.

Another strange feature is the special recommendation that evening dress be dispensed with. This has a most pungently provincial flavor. Gentlemen are in the habit of wearing evening dress at public dinners; it is not a question for a committee to decide. There are some who would feel uncomfortable without their evening dress, although it would not militate against any man's character or credit if he should appear without evening dress at such an occasion, and yet it would be what is called *infra dig.* or bad form. To make a special request for everyone to participate in a breach of bad form is downright provincialism, and to some extent constitutes an insult to those who were supposed to aid in the promulgation of the idea.

The circular says that "representatives of the press are not invited," but that is a dead letter, for the circular particularly emphasizes in italics that each of the gentlemen to whom it was forwarded should notify before next Wednesday as to the number of plates he desired reserved for his firm or company.

Now, if Mr. Scanlan, or Mr. E. N. Kimball, or Mr. Foster, or even one of the committee, such as Mr. Vose, or Mr. Pond, or Mr. Mason, or Mr. Chickering should reserve six seats for a half dozen members of THE MUSICAL COURIER staff and they should become the guests of either of the above gentlemen no one could prevent their presence at the dinner.

The circular says that the press are not invited. The press pays for its tickets at the banquets of the New York Association, because the New York Association looks upon the press as members of the



trade and makes no distinction. It does not invite. It disposes of its plates to members of the trade. The Chicago Association stamps the press with the distinction it deserves as the Fourth Estate, as the disseminators of trade information, as the oracles of the trade, and it therefore invites the press. There is no Boston association, and there will be none if the scheme is to be inaugurated at a dinner in which the guests (at \$5.00 a head) are requested especially not to appear as gentlemen should appear and at which the trade press can appear only as interlopers, although even as such newspaper men are justified to make an effort to get into the room to secure the news.

It is a bad start. We are authorized by several of the largest Boston piano manufacturers to state that they have received these notices but have not replied to them, and that they will not pay any attention to them unless they are modified to suit a more dignified and liberal spirit.

We are simply amazed at the circular and are not astonished at the refusal of several members of the committee to assume its paternity. Mr. Chickering had, of course, nothing to do with it. He generously consented to the use of his name, and to occupy the presiding place.

By the way, have the members of the Boston piano trade forgotten that they were invited to the banquets of the New York and Chicago associations? What kind of reciprocity is this, anyway?

## SENSATIONAL JOURNALISM

And Mr. Scanlan.

THOSE proprietors of newspapers who have not only the interests of their readers at heart but also their own are constantly intent upon publishing only such news as is known to be based upon acquired reliable information or facts. Such proprietors place an estimate so high upon the value of their newspaper properties that they will never knowingly damage them by inserting any item for the sake of its sensational and, necessarily temporary effect, for sensationalism is always a momentary and valueless apparition which, when met by the truth or the facts, melts away like the snow before a tropical sun.

The extent to which sensational journalism can be developed in a field so narrow even as the music trade press is demonstrated in a variety of articles and notices referring to the supposed movements of Mr. Thomas F. Scanlan, of the New England Piano Company, who, as a result of recent events, is obliged to seek different quarters if he desires to seek at all. Mr. Scanlan is known as a judicious man who is reluctant to exploit his intentions or purposes at any time. He is always pleased to give a newspaper man a courteous and invariably a truthful answer to any question which is deemed by him of public interest, and Mr. Scanlan is necessarily the judge of the situation who decides whether the question is of such public interest as to deserve publication.

To all questions put to him regarding his future movements Mr. Scanlan has politely replied by stating that there is nothing whatever to state or relate; that the lease of his present building expires at noon on July 2, 1896, and that he has come to no definite conclusion as to the future location of the retail warerooms and offices of the New England Piano Company, and yet some music trade papers have definitely decided that Mr. Scanlan has purchased the Seaver House property on Tremont street (which is not true), and that he has actually allied himself with the Chicago Cottage Organ Company to open with the latter large retail warerooms in Boston.

To be laconic, we may as well say that there is nothing at all in all this contradictory nonsense, for well posted men in the trade know that such an alliance is utterly impossible, from the constitution of affairs impracticable, and would prove detrimental to both parties. It has never even been discussed.

Mr. Scanlan sells about 2,500 pianos a year to the Chicago Cottage Organ Company; it must be that many, for that is the number the Chicago Cottage Organ Company purchases annually now from Mr. Scanlan. But Mr. Scanlan has no alliance with the Chicago Cottage Organ Company, and strange to say (isn't it?) the Chicago Cottage Organ Company has no alliance with Mr. Scanlan. The pianos suit the trade of the company; it purchases them and pays for them and Mr. Scanlan gets the money, and every

time he gets it he sends a receipt to Chicago to prove that the money came to hand. This, we believe, is a very popular way of doing these things, but there is no reason for conjecturing that because these ordinary business transactions are in progress Mr. Scanlan and the Chicago Cottage Organ Company (both of whom sometimes handle the very same identical trade) should go under one roof and sell pianos together, and even if such a conjecture should arise in the interior of the Aristotelian skull of the average trade editor it does not follow that it is a real, a genuine or even a conclusive truth. In fact the very conjecture arising out of the distorted brain of a trade editor is very apt, because of its paternity, to be the very opposite of the truth.

If ever such a combination as a direct alliance between the New England Piano Company and the Chicago Cottage Organ Company should be effected, the event would cast its shadow far ahead and in advance of publication. Moreover, certain alliances are on their very faces impossible, and the impossible ones are never even discussed, much less conjectured, by well posted men in the trade.

Mr. Scanlan has been besieged by real estate agents in Boston, and this is, under the circumstances, very natural. He is himself a most remarkable expert real estate judge on Boston and Massachusetts real property, but just now he is in a state of quiet and reflection and is not hurrying in the least in coming to any conclusion. He has a great retail warehouse in his large factory building, and could do an extensive trade right in that spot, whether he could draw people by advertising. Chickering & Sons are doing the very same thing in their factory.

He can afford to take it easy, for he is the one individual who demonstrated a great brain capacity in the recent real estate and lease deal; the cream of the transaction went to him. When he comes to a decision it will be published in these columns, where news is printed only after confirmation, unless indeed confirmation is impossible, and then this paper may publish the unconfirmed report with a reservation. Sensational journalism is welcome to us provided it does not appear in these columns, and we take good care that it does not.

## ESTEY.

THE Estey piano is manufactured under expert auspices. Mr. Stephan Brambach is one of the authorities on piano making. The whole scheme is therefore under broad, comprehensive rules, and there is no lack of decision. It is known in advance what the piano is to be—one of the results of expert or scientific procedure. Now before the trade and musical public for a decade, the Estey has acquired its place, its position, its rank and its reputation. It started out with a great name; it has protected the value of that name and even enhanced it.

In its progress the Estey has also demonstrated the strength and influence of certain modern piano methods under which it has prospered by assimilating with them, but no effect could have been produced with the instrument unless it had presented to its factors, to its disseminators as we may term them, to its sponsors, to its individual patrons, a genuine musical value. The piano is endowed with the mechanical and artistic properties that appeal to these elements with a certainty and emphasis that assure to it its position and strength.

There is also behind the piano a powerful executive force that makes it an object to learn the general trade tendencies all over the country in order to conform with the taste and the desires of the

## The Difference

BETWEEN

BEST and NONE BETTER.

For us to claim that the Roth & Engelhardt Actions are best of all would sound just as ridiculous as if our competitors made that claim for theirs; but when we say that there are none better than the Roth & Engelhardt we are repeating what our customers say and what we feel is true. Our work and use of the best materials prove this.

ROTH & ENGELHARDT,

Office: 114 Fifth Ave., NEW YORK.

trade. Mr. Robert B. Proddow, the head of this department, is an oracle on trade subjects; a thoroughly posted piano man of the highest order. Since boyhood he has made the retail and the wholesale piano trade a constant and effective study, and his periodical visits to all the commercial centres, his intercourse with all the leading factors in the trade, and his general associations have given him individually such importance that the New York Piano Manufacturers' Association selected him as its president, a position he occupies at present.

These combined forces as represented here are of such importance that the Estey piano has been forced into a prominence that gives it universal trade attention, and that insures for it an indefinite period of prosperity. The Estey Piano Company is one of those New York manufacturing concerns destined, by the force of its inherent equipment, to outgrow most of the manufacturers now identified with the industry in this city. This prediction we make without the slightest hesitation.

MR. CHAS. H. PARSONS, of the Needham Piano and Organ Company, says that October so far has been the best month this year in the wholesale department. He was in Philadelphia on Friday of last week calling upon their agents, Hughes Brothers, 532 North Tenth street. This firm, although not on the Chestnut street piano row, is doing a big business. Philadelphia is particularly adapted for soliciting business outside of the wareroom, and a number of the dealers who have paid particular attention to this branch of the business have profited by it. Hughes Brothers are workers in every part of the city, and have found that it is the surest and quickest way to catch a piano customer.

## Æolian Recital.

THE first Æolian recital, a program of which was published in THE MUSICAL COURIER of last week, took place on Saturday afternoon. Invitations to a number sufficient to fill the seating capacity of the hall on the second floor of the Æolian Company's building on Twenty-third street were sent out. The attendance was fully up to expectation, and it was estimated that 200 people were present.

The program was faithfully treated and gave great satisfaction to the audience, lasting about two and a half hours. Many in the audience remained to inquire more particularly regarding this modern self playing instrument.

Recitals will be given each Tuesday and Friday afternoons and a special recital every three weeks.

—Harry F. Foss, employed by the Hallet & Davis Company, of Boston, as bookkeeper for many years, but who had been unable to work, except at intervals, as a result of continued sickness, died last week in the Adirondack Mountains.

—The old story of piano swindling has cropped up again in Fort Madison, Ia. A man left a piano with a well-to-do farmer in Franklin County, that State, named McCracken, for inspection. The farmer signed what he thought was a receipt for the instrument and gave the man an alleged duplicate of it. The papers turned out to be two notes, one for \$180 and the other for \$300, which the stranger sold in another town. He is still at liberty.

## Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.

MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.

GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.

THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



**Piano Case Factory Burned.**

THE Richardson Piano Case Company's factory at Leominster, Mass., was destroyed by fire last Saturday. Seventy-five men are thrown out of employment. The flames started in the main building, a three story structure, almost gutted it and spread to a two story veneer house, which was reduced to ashes. The damage is estimated at \$40,000. The firm carried \$25,000 worth of insurance.

**Hitchcock Sale.**

THE following notice appeared in the Monday morning edition of the New York Sun:

The two music stores of B.W. Hitchcock will be sold out at auction to-morrow by A. Fred Silverstone, the assignee. The sale at No. 11 Park row will begin at 10 o'clock and that at No. 202 West 125th street at noon.

A representative of THE MUSICAL COURIER called at 11 Park row to ascertain something of the assignee sale and was informed that nothing was known about it. A call at 385 Sixth avenue, the Hitchcock headquarters, secured a personal interview with Mr. Hitchcock, who gave the following information:

There are three Hitchcock stores, one in Park row, one on Sixth avenue and one in Harlem, the main store being on Sixth avenue. Mr. Hitchcock made an assignment some time ago, and although he stated that he had some \$400,000 worth of assets over and above his liabilities, these assets consisted of real estate in Harlem, and as there was no market for Harlem lots, the assignee had decided, in order to raise immediate money, to sell to the highest bidder the two branch stores. "That's all there is to it," said Mr. Hitchcock.

There is a report that Richard Saalfeld, of 13 East Fourteenth street, music publisher, proposes to buy the stock offered for sale.

**From Atlanta.**

MR. AUGUST M. GEMÜNDER, of August Gemünder & Sons, violin makers, of this city, returned on Saturday from Atlanta, Ga., where he has been for several days arranging the exhibit of violins which was sent forward to appear in the International and Cotton States Exhibition.

Some little difficulty arose regarding the disposition of the Gemünder collection, some in authority claiming that it belonged in the Manufactures Building, while Mr. Gemünder claimed that it was loaned to Mrs. Theo. Sutro and belonged in the Art Department. Mr. Gemünder was sustained by Mrs. Sutro and carried his point, and a beautiful case of Gemünder art violins has a prominent position in

the New York city room of the Woman's Building, labeled "Loan Exhibition of Gemünder Art Instruments by Mrs. Theo. Sutro." Mr. Gemünder started to-day for a trip through Pennsylvania.

**The Poole Piano.**

THE fire at Poole & Stuart's piano factory, Boston, seems to have fired the house into greater activity, and more pianos are shipped from the factory than ever before. Mr. Newman, the head of the manufacturing department, is known as one of the brightest and most experienced practical piano men in New England, and he is managing affairs with unusual promptness and a most beneficent effect upon the pianos themselves, which were never made before this with such care and attention and such excellent results.

Why does Mr. Poole not call his piano the Poole Piano? It would be an excellent name to supersede the name of Poole & Stuart, which has lost its reason for being. Mr. Poole is thoroughly well known in the wholesale trade, and there seems to be no valid cause for perpetuating a firm title on a piano which is so young and vigorous that a slight change as is suggested could not in the least affect it. On the other hand, it would do the piano good, and it sounds well to call it the Poole Piano. What's the matter with the Poole Piano?

**Eight and a Half.**

ONE of the greatest triumphs ever attained by any piano manufacturing house in this country on a special or particular piano was that of the Emerson Piano Company, of Boston, with its Style 14 upright, which was launched upon the trade about eight or ten years ago. As soon as the virtues of the instrument became apparent its renown actually spread from Maine to California and South to Texas and the Gulf, and there was not a dealer who did not envy the Emerson agents for controlling such an instrument. It did not require much time before the Emerson Style 14 became a staple musical commodity, and to-day, after its sales have gone into the ten thousands, its position is as fixed and determined as that of gold itself, and there is not an agent of the house who is not as much interested in its sale as ever, and if anything more so. Its fame is perpetuated in the trade.

The Style 14 is a large sized upright. A smaller size—4 feet 9¼ inches high by 5 feet 4½ inches wide—is the Emerson 8½, an upright now provided with a new and most remarkable scale, a scale which constitutes an instantaneous hit. It is self-apparent to any expert, to any musical intelligence, to any experienced piano dealer, that with the new scale the Emerson Piano Company presents to

the trade a formidable product endowed with a capacity which is destined to attract as much if not more attention than the Style 14 aroused in former days.

It is after all a question of scale; that is to say fundamentally it is a scale question, the solution of which depends upon the working out, the exhaustion. The Emerson Piano Company has never yet placed a scale upon the market in the nature of an experiment. The house goes into the question of exhaustion of possibilities on its own account first, and only after it has been determined that the scale is successful, only then is it marketed.

This course was naturally pursued with this new Style 8½, an upright which has a rich, full, mellow, musical quality, a singing quality and a peculiarly powerful, sonorous bass, which alone makes it a most remarkable upright. As to its complete success there can be no doubt.

Emerson pianos will be shipped at the rate of about 80 per week during the balance of the year.

The Boston trade is healthy.

**The Autoharp.**

THE advertisement published elsewhere in this issue is a facsimile of that used by Alfred Dolge & Son, general sales agents for the Autoharp, in all the leading magazines and journals of the country, to make known the many desirable qualities of this instrument.

The liberal line of advertising which has been carried on for months in the home journals has thoroughly impressed on the minds of the people that the Autoharp is "easy to buy and easy to play." It has also proved of much benefit to the dealer, because it has made the Autoharp easy to sell. This is the report that comes from all the important dealers.

It will pay all retailers to stock up, especially at this time of the year, with the popular selling styles of Autoharps; also cases, trimmings, music, &c. Up to the present time Style 2¼ Autoharp has proved to be one of the best, if not the best, sellers in the catalogue, but now Style 2½ is rather taking the preference.

The latter sells for a little more money and has the greater musical possibilities. Send for that elegant little brochure, The Autoharp, and How It Captured the Family.

—Frank H. King, of the Wissner house, was in Worcester and Boston last week.

—Fred Leightold will open a music store at 125 South Third street, La Crosse, Wis., in a few days.

—P. B. Severson, the Lafayette, Ind., dealer, has arranged for the representation of the full line of Lyon, Potter & Co., Chicago.

—Work has been commenced on a two story building in Phoenix, Ariz., which will be occupied by A. Redewill's music emporium.

—Application is said to have been made for a receiver for the Coalter & Snelgrove Company, music dealers, in Salt Lake City, Utah. The business has been established 10 years and claimed a capital of \$15,000.

TO RENT—Weber upright piano, good condition, \$4 a month and cartage one way. H. M. Babbage, 600 West End avenue.

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment. It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT,**  
CHICAGO.

COR. WASHINGTON BOULEVARD  
AND SANCAMON STREET.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

## Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.





CHICAGO OFFICE THE MUSICAL COURIER, {  
225 Dearborn Street, October 19, 1906. }

**B**USINESS here is of moderate proportions and in a retail way below expectations.

The larger houses are holding their own, and perhaps doing more than their share of the trade; the smaller houses are the ones to complain most.

There is no doubt that proportionately the Chicago music trade is more than keeping pace with other trade centres, and all the attempts which have been made in the past or anything which can be said now belittling the pianos which are manufactured in this city or neighborhood have had little or no effect, and such efforts will have still less in the future.

There are no \$75 boxes made here, and there are many concerns turning out instruments that would do credit to either New York or Boston. This is a fact which all manufacturers should know, and the sooner they realize it the better it is for them.

It was pointed out long ago in these columns that the result of so many manufacturers in this city had naturally changed the methods of doing business, the greatest change being in lessening the number of dealers handling pianos made elsewhere, and even those dealers who have so far steered clear of the manufacturing mania sell mostly Chicago made instruments, though it must be confessed mostly of the cheaper grades. The one house which has thought best to handle only Eastern made pianos succumbed to the pressure and sells now and has done so for some time several different Chicago made instruments.

That Eastern house is fortunate which, lacking a representative here, succeeds in placing its goods in any house where any considerable number would be disposed of, and there are a number of them who would not care to make known just how few of their pianos are sold here, although having apparently good agents.

This is a good market for pianos, and even at the very moderate rate at which the city is growing now, from the estimate made by their own directory proprietors, will have not one less than 2,000,000 people in 1900, with a larger proportionate number of suburban residents.

The suggestion is made in good faith to those houses in the East which have had representatives here, through whom numbers of their products have been disposed of, not to lose the prestige gained by waiting too long and being obliged to renovate a reputation which they now have. Every day's delay costs them money. A Chicagoan is never tired of speaking of the growth of his city, and the greatest skeptic becomes imbued with the same feeling the longer he lives here. He cannot help it and he has reason for such an impression.

\*\*\*\*

Mr. Edward P. Mason, of Boston, arrived in Chicago last Saturday night, but only remained here two or three days, as he says the Chicago branch is doing so well that no suggestions or help are needed from him. He went from here to Milwaukee, thence to St. Paul, where he was to meet

Mr. J. A. Norris, thence to Kansas City and St. Louis, and intended making several stops on his way home.

Mr. Mason says that business is improving right along, and that it is better than for five years previously. There are reasons for this; the company has improved its piano, particularly the upright, which to-day is one of the very best in the market; the grand is being played by good artists, and will be still more heard in concert work in the

future; good dealers are handling the instrument, and as a leader this is insisted on by the company, and finally the system of stringing is proving an advantage to the piano and adds to the ease of disposal.

Mr. Arthur Whiting, formerly of Boston, and now of New York, has been engaged to play the Mason & Hamlin piano with the Chicago Orchestra both at Detroit and Chicago, and Mr. Sieveking is also engaged to play it at Chicago

## THE AUTOHARP.

Autoharp Cases. Autoharp Bags.  
Autoharp Hammers. Autoharp Strings.  
Autoharp Brushes.

**Take your choice.** While these Autoharps are only two of our many varieties illustrated in our beautiful story, "How the Autoharp Captured the Family," they are the popular ones. The prices are just right, and the capacity of the instruments is such that they are sure to give satisfaction. We guarantee satisfaction or money returned.

**Why should you get an Autoharp?** Because you can learn to play the popular music—Operas, Hymns, Waltzes, Marches, Gallops, Mazurkas, Schottisches, Yokes, College Songs—almost at sight. No teacher is necessary, as our instruction book is complete. Our music is in a new figure notation. You do not have to know a single note of the old system. It is easily tuned, and keeps in tune a long time. Never gets out of order.

**Style 2 3-4 (upper illustration).**—Two keys—F and C—allowing beautiful modulation. It has twenty-three strings and five bars, producing the following five chords: C, F and B flat Major and C and G Seventh. Its appearance is handsome—imitation ebony bars and bar supports, forming a contrast to the light redwood sounding board. It measures 18½ inches long by 10 inches wide. Packed in a nice box, including instruction book containing twenty-two pieces of music, a music rack, imitation tortoise shell pick, brass spiral pick and a tuning key. **Price \$5.00.**

**Style 2 7-8 (lower illustration).**—Two keys, F and C, with the relative Minors, allowing many most beautiful modulations and musical effects. Has 28 strings, seven bars, producing the following seven chords: C, F and B flat Major, C and G Seventh, D and A Minor. In appearance same as 2 3-4. The size, however, is larger, measuring 20 inches long and 11½ inches broad. This gives more volume, and as it has more strings and chord bars, should be very seriously considered. Packed in a nice box, including instruction book containing twenty-four pieces of music, a music rack, imitation tortoise shell pick, brass spiral pick and a tuning key. **Price, \$7.50.**

Autoharp Picks. Autoharp Tuning Keys.  
Autoharp Pitch Pipes. Autoharp Buttons.  
Autoharp Music. Latest Publications.

12 Popular Songs, all for Autoharp No. 2 3-4 or 2 7-8.

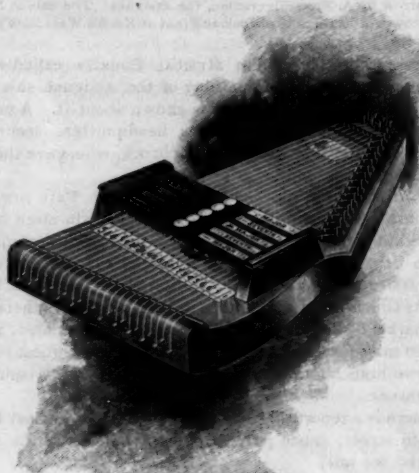
- \* No. 368. My Pearl's a Bowery Girl.
  - \* No. 370. Pretty Little Mary.
  - No. 371. Frohe Botschaft.
  - No. 371. Schier Dreissig Jahre Bist Du Alt.
  - No. 372. In the Old Church Yard.
  - No. 473d. The Little Bunch of Whiskers on His Chin.
  - No. 375d. The Widow's Plea for Her Son.
  - No. 377. Amaryllis.
  - \* No. 383. We'd Better Bide a Wee.
  - \* No. 384. The Girl Who Ran Away.
  - \* No. 385. Her Eyes Don't Shine Like Diamonds.
- \$1.00 per dozen; 10c. each. d Indicates double sheet, 20c. each.  
\* Indicates both words and music.

Send for Catalogue. Mailed free. Address all mail to

**ALFRED DOLGE & SON,**

113 East 13th Street,

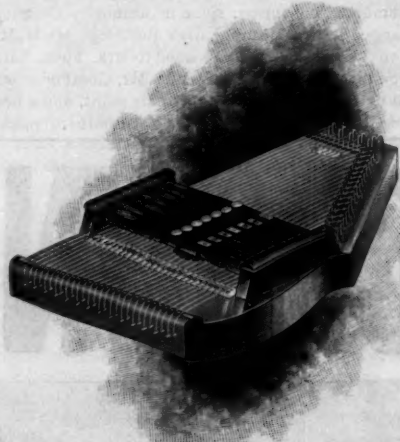
NEW YORK CITY.



RIVALS.

Style 2 3-4 (upper illustration) versus style 2 7-8 (lower illustration).

These two popular styles have run so well together in public favor that we can hardly tell which is preferred. Certain it is that either instrument gives far more pleasure than any other musical instrument of twice its price, except the higher priced Autoharps themselves.



OUR NEW PIANO CASE  
ORGAN.

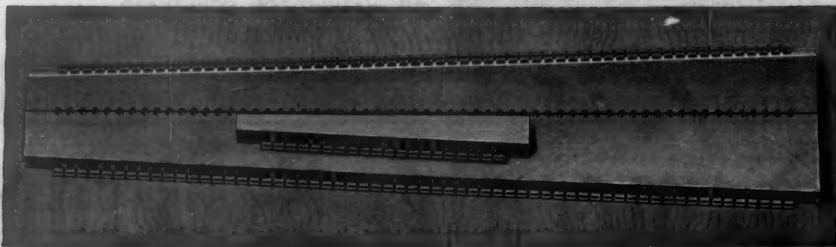


Styles A and B made in 7½ Octaves.  
Styles C and D made in 6 Octaves.

THE MOST HIGHLY  
IMPROVED.

THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR  
ORGANS?

IF NOT,  
WHY NOT?

Send for Latest Catalogue of  
New Styles.

**NEWMAN BROS. CO.,**

Manufacturers of Highest Grade of Parlor and Chapel Organs.

Factory and Warerooms; COR. W. CHICAGO AVENUE AND DIX STREET, CHICAGO, ILL.



during the coming season with the same famous organization, and also at Boston with the Boston Symphony Orchestra. These artists are not the only ones who will use the Mason & Hamlin piano, but simply some of the late engagements. As is well known, Mr. Wm. H. Sherwood uses the instrument at all his concerts, and purposes playing at more public recitals than ever on his return from Europe, which it is expected will be about January 1 next.

The Mason & Hamlin Company has reason for congratulations on the score of its prosperity, which is well deserved, and because of the re-establishment of the health of its president, Mr. E. P. Mason.

\*\*\*\*

In response to a call for a meeting in relation to the new proposed Music Trade Protective Association, made by Wm. C. Camp, the trade very generally responded yesterday afternoon, holding the meeting in Estey & Camp's warehouse. The matter was discussed at some length, no one seemingly being opposed to making a trial of the thing, and no one making any particular suggestion as to its modus operandi. Finally the gentlemen present appointed a committee of five, consisting of Geo. P. Bent, W. C. Camp, P. P. Gibbs, Jas. E. Healy and W. L. Bush, to formulate the proper scheme, and when they come to the proper point call another meeting. I. N. Camp was the temporary chairman.

\*\*\*\*

Mr. T. G. Fischel claims that the newly decorated Conover Music Hall in the Conover Music Building in St. Paul will when finished be one of the handsomest halls in the country, and naturally thinks that having such a handsome place for concerts will add to the popularity of the company, and he is right about it. The beautiful little Steinway Hall in this city is a case in point. It is being used almost constantly, afternoons and evenings, for recitals, lectures and what not, and each time it is occupied makes the place better known and familiarizes the people with the location, with the house and the instruments they handle.

\*\*\*\*

The C. P. S. A. holds its first dinner this evening at the Auditorium. It will be strictly a private affair; no invited guests whatever will be present, not even the trade editor. About fifty of the boys are expected to be present, and we wish them all a good time and lots more in the future.

\*\*\*\*

Thursday last was the 31st anniversary of the foundation of the great house of Lyon & Healy. Mr. P. J. Healy was, however, in the city for three months prior to the date of formation, arranging matters.

\*\*\*\*

The Chase Brothers Piano Company is making some strong bids for business, and getting it. The house is showing in its warerooms several samples of new Hackley pianos, which are really very creditable productions and must not be classed with cheap grade instruments by any means. The pianos have good styles of cases, are double veneered, have good scales, ivory keys, a good tone and easy action, the latter a sine qua non with some buyers.

\*\*\*\*

The Stradivarius violin now in the collection of Lyon & Healy was made in the year 1690, and is, with the exception of the famous Tuscan, the only instrument known to have been made in that year by Antonius Stradivarius.

It is the mate to one of the four great Strads of the world, viz., the Tuscan. Its dimensions are identical in every respect. They are also the same as those of the great "Dolphin" Strad, which is famous the world over for its beauty and tone.

The tone is surprisingly mellow in quality, and as even as the voice of the world's greatest songstress. Its condition is one of the most remarkable facts relating to the instrument. It seems scarcely possible that an instrument made 205 years ago should be so perfectly preserved. Messrs. Lyon & Healy take great pleasure in showing it to those interested in such things. Here are its dimensions: Length of body, 14 inches full. Width across body, 6 11-16 inches. Width across bottom, 8 1/4 inches. Height of sides (top), 1 8-16. Height of sides (bottom), 1 7-32.

The instrument was brought from Venice in 1807 to Pybus, a Bond street dealer of those days, and a little later became the property of Viscount Arbuthnot, who kept it in his possession for many years, finally parting with it to a nephew, Mr. Ogilvie. It finally came into the possession of Messrs. Hill, of London, from whom it was immediately purchased by Mr. D. J. Partello, United States consul, for his collection, which is recognized as containing more representative specimens than any other in Europe. From Mr. Partello it was secured by Messrs. Lyon & Healy.

\*\*\*\*

The Hallet & Davis Piano Company, of this city, has inaugurated a word contest, the leading prize being a Hallet & Davis piano. Although last Sunday was the first announcement, they are already up to their ears in replies.

\*\*\*\*

Tindale, Brown & Co., of Jacksonville, Ill., are popularizing their house by giving musical entertainments in their warerooms. The last one occurred on Tuesday last and the music was furnished by the Grand Opera House orchestra of that city.

\*\*\*\*

W. F. Kirtley, agent for the Newman Brothers Organ Company, of Chicago, Ill., was in our city Monday in the interest of the Newman organs. He succeeded in closing a contract by which Hamilton & Noll will handle their celebrated organs. Mr. Kirtley thoroughly understands his business and is an expert on the organ, and the manner in which he showed the good advantages of the "Viol D'Gamba" reeds was indeed pleasing. This Viol D'Gamba action is the latest valuable improvement in reed organs.

It consists of a set of reeds (35 in all), beginning at F below middle C to F above middle C. The pitch is two octaves higher than their relative position. The stop operating them is called "Viol D'Gamba," and is also connected so as to partly open the melodia set of reeds, thereby producing a most desirable quality of tone.—*Deep Water World, Deep Water, Mo.*

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#### Personals.

Mr. Sherman, of Sherman, Clay & Co., is expected daily in Chicago. He is on his way back with his family from Europe.

Mr. W. E. Heaton, with C. H. Atley & Co., of Buffalo, was again a visitor.

Mr. Thomas Floyd-Jones, of Haines Brothers, of New York, was several days here and finally completed the

deal whereby Mr. J. O. Twichell takes the formal agency of the Haines Brothers piano. Mr. Twichell ordered two carloads sent at once, and will push the goods, which please him immensely. Mr. Floyd-Jones has continued his trip and will go through Iowa.

Mr. H. D. Cable returned last Tuesday, and is already thinking of making another short trip.

Mr. Charles Becht, representing the Brambach piano, has just returned to Chicago from a successful Western trip, and leaves immediately for a Southern tour.

Mr. Ben Starr, of Richmond, Ind., was here visiting their agent, Mr. Henry Detmer.

Gen. Julius J. Estey was a guest of Estey & Camp for several days this week. He visits the St. Louis house, thence home.

Mr. Robert Proddow, of the Estey Piano Company, of New York, was also in the city.

Mr. J. F. Shuyter, of Rockford, Ill., who recently failed, owed but little and it is said will be able to pay 70 cents on the dollar.

Mr. John Jaquest, the proprietor of Lyon, Potter & Co.'s draying outfit, died this week. He was well known in the trade here, having been in the business for many years. His health had been bad for several years.

Mr. Henry MacLachlan, with the Mason & Hamlin Company, has just returned from a successful Western trip.

Mr. I. O. Nelson has returned from a protracted European stay, and has resumed his connection with the Mason & Hamlin Company.

#### Peek & Son.

PEEK & SON have their warerooms for the present in the large brick building at the southeast corner of Forty-seventh street and Broadway.

The room is ample in its dimensions, and makes an acceptable place for a retail business. The energy displayed by this firm in placing themselves in a position to transact business without losing an hour after their disastrous fire is worthy of note.

The fire occurred on Saturday morning, and the Monday morning following they opened up with stock and offices at their present quarters. To a representative of THE MUSICAL COURIER Mr. Peek said that they were very agreeably surprised that their selection of a temporary place of business was proving so satisfactory. Their retail business for the week had been good, and it was not at all improbable that their present quarters might be made permanent. They will certainly continue in them until after January 1.

The insurance adjusters held a meeting on Friday, and accepted without question the inventory of damages submitted by the firm, amounting to \$7,500. So rapid an adjustment is almost unprecedented, as 30 days at least is usually required to satisfactorily estimate the losses after a fire.

#### Jacot Building Finished.

MESSRS. JACOT & SON, musical box manufacturers and dealers, took possession of their re-decorated wareroom on Union square last Monday. They have been temporarily in the Decker Building, pending the repairing on their store. The alterations have made the old salesrooms very attractive.

## RISEN FROM THE ASHES!

## The "Opera" Piano.

In less than a week from the fire in our establishment we are settled in our new quarters and prepared to ship all styles of our Pianos.

Our Style A with Special Features.  
Prices, Catalogues, &c., any address.

PEEK & SON, Manufacturers,

(Established 1850.)

Broadway and 47th Street, NEW YORK.





**A Serious Accident.**

**M**R. ROBERT MACK, a piano tuner of Jersey City, met with a serious and painful accident last Monday. While tuning a square piano a string broke and in flying struck Mr. Mack in his left eye, lacerating it in a frightful manner. He was taken at once to the Ophthal-

mic Hospital, on Twenty-third street, and has been in that institution since. The surgeons are hopeful that the eye may be saved, although at the present time it seems doubtful.

—C. A. Williams, of C. L. Gorham & Co., Worcester, was in New York and Baltimore last week.

—O. A. Kimball, of the Emerson Piano Company, was in Washington on Saturday, and E. Payson, of the same company, is West.

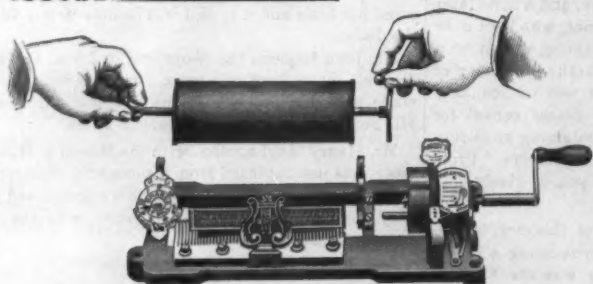
—Mr. Geo. Cook, of the Hallet & Davis Company, Boston, was expected back from Chicago yesterday.

—John McMullen, a candidate for alderman in Rochester, N. Y., is a piano mover in the employ of Martin Brothers, music dealers, of that city.

**Send Business Card for Our  
New Illustrated Catalogue and Price List of**

\*\*\* **Interchangeable Cylinder  
Musical Boxes.**

JUST ISSUED.



**JACOT & SON,**

39 Union Square, NEW YORK.

**YOU CAN'T BEAT THIS DRUM**



**Jerome Thibouville-Lamy & Co.,**

PARIS. LONDON. SYDNEY. NEW YORK.

Largest and Oldest House in Europe. Three Factories, 1,000 Men.

**ARTISTIC LUTHERIE-VIRTOUSE VIOLINS,**

Unequaled for Tone and Workmanship.

Celebrated Ex. Silk Strings No. 1145 and Russian Gut Strings No. 705.

Sample Gut String furnished free on application.



AGENTS FOR THE CELEBRATED

**GRANDINI MANDOLINS,**

The best Mandolins for Tone, Justness and Easy Playing.

**Band Instruments, Metronomes, Etc.**

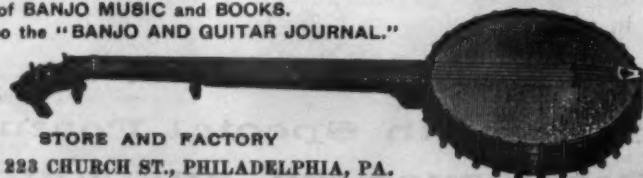
35 GREAT JONES ST., NEW YORK.

**S. S. STEWART, Manufacturer FINE BANJOS.**

Publisher of BANJO MUSIC and BOOKS.

Also the "BANJO AND GUITAR JOURNAL."

SEND FOR  
CATALOGUE.



STORE AND FACTORY

221 & 223 CHURCH ST., PHILADELPHIA, PA.



➔ **HARMONICUM,** ➔

Latest Reed Organ like Instrument with Pull and Push Tone, tuned in the usual Bandonion Pitch as well as Chromatic, of 3½ to 6½ Octaves.

**E. BRENDL & M. KLÖSSER,**

MITTWEIDA i. S., GERMANY.

Price Lists gratis, mailed free.

Highest and Special Award, World's Columbian Exposition, 1893.



**CARL FISCHER,**

8 & 8 Fourth Ave., New York,

Sole Agent for the United States for

the famous

**F. BESSON & CO.,**

LONDON, ENGLAND,

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable.

Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and SUESS celebrated Violin Bows.



Established 1803

**Michael Schuster junior**  
Manufacture  
and Store-House of  
Strings & MUSICAL-INSTRUMENTS  
of all kinds  
Large and assorted stock of  
Violins, Guitars, Banjos,  
Cellos, Bass-Viols etc. and their Accessories.

First quality warranted  
Apply for the illustrated Price-List.



**WM. F. HASSE,**

Successor to T. F. KRAEMER & Co.,

... **Symphonion,**

**POLYPHONE AND REGINA  
MUSIC BOXES.**

107 East 14th St., New York.

ADJOINING STEINWAY HALL.

Complete stock of Instruments and Disks of all sizes always on hand.

... WRITE FOR LATEST CATALOGUE ...



**POLLTER'S TROMBONES**

Are World-Renowned in Consequence of their Excellence

TESTIMONIAL:

"... The trombones of the firm of OTTO POLLTER & Co., Leipzig, are, as I was able to convince myself, modelled exactly after the celebrated Pansel trombones; they are distinguished through solid and pleasing construction, purity of tone, easy and even speaking in all positions, as well as sure working of the slide."

GUSTAV HEROLD,

Royal Prussian Staff Oboist

(retired),

formerly trombone player at the

Royal Academy of Music of

Berlin.

**OTTO POLLTER & CO., Leipzig.**

Manufacture as specialty the acknowledged best

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BRUNDOEBRA, SAXONY,

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**Brass Band Instruments**  
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The "Stowasser" Instruments enjoy especial

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**"GOOD ENOUGH."**

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Manufacturers, Ann Arbor, Mich.

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**TESTED VIOLIN and CELLO STRINGS**

Guaranteed in perfect fifth. Acknowledged the

best in the world. Best quality of Violin Strings

E A A G Silver

BAV. of 30, \$7.35. \$5.50. \$7.35. Dux, \$3.60

SPECIALTY: FINEST BOWS.

**RICHARD WEICHOOLD, Dresden, Germany.**



## HOW TO RUN IT.

PEWTERVILLE, Jew Nersey, October 18, 1893.

Dear Musical Courier:

AFTER a great deal of study, and looking the ground over thoroughly and comparing your paper with other music trade papers, I find, to my regret and chagrin, that you don't know how to do it after all, and that you are not "in it." As a good, steady and loyal friend of yours I have made up my mind to exercise one of the greatest privileges of friendship in being perfectly candid with you and advising you exactly what to do to get into the proper category of a successful trade paper, for you must certainly do that if you wish to succeed in the future which is, of course, ahead of you.

I have watched closely how you do it. You get up a big paper, you engage many people, you open real branches in two hemispheres, you put live correspondents in them, you pay them always in full, you pay your paper mills what you owe, you pay your printers, you pay your editors, your news sources get their money, you pay your rent and you continue to pay all the debts you constantly incur in producing your weekly publication. All that is so, but it is not the real, true, successful method. Why, you even pay your traveling expenses. That is not business. It is not fin-de-siècle journalism in the music trade press line; in fact it is foolish in view of current events.

You want to transform your old style methods in all respects, but particularly in your traveling expense item; for what is the use in paying when you can get members of the piano trade to club together and pay your trip even as far as California; you can get them to do it for one of your European trips. Go around among them; tell them how you place their pianos; tell each one of them the same story of how you put their pianos in certain hands. Of course you know you cannot do it, but so much the better. You can of course go to A and tell him that you can get a house in Indianapolis to put B's pianos out and take in A's. A will then subscribe \$50 toward your Pacific trip. Then go to B and tell him that you can put A's piano out of a house in St. Louis and put B's in, and B then will subscribe \$75, and keep it up in the whole trade with those great brained piano men who don't know what to do themselves. Don't stop when you have arranged this subscription money for your great trip across the continent, but go and talk about it so that all the other trade editors hear it and get envious. There is nothing that does you so much good as the envy of competitors, particularly when they are solvent and you should happen to be an insolvent fakir—should happen, I say.

When you get through with the piano men work up a scheme with a busted supply house that cannot even pay its advertising bills. Get the young supply man, who is as green as his creditors seem to be, to give you a lot of notes of his own and get some piano man who has good credit to put them through his bank. Then go to him and make him show just how much he got, and make this young fool divide the cash with you by telling him how great you are going to make his supply fame among dealers out West, as if the dealers really had something to say about piano supplies.

Put a scheme like that through and you will be able to make a delightful trip right across the continent, taking in the Chicago Trade Dinner by the way, and figuring as a capitalist, besides being a music trade editor. Lose the list of your subscribers en route, so that it can be sent to New



## BRAUMULLER NEW STYLES.

THE above cut illustrates a new creation in case work of the Braumuller Company. This instrument is made in four styles—No. 40, ebonized; No. 43, antique mahogany; No. 44, figured walnut, and No. 46, English oak. The cases are double veneered and Wessell, Nickel & Gross actions are used.

The instruments are 7½ octaves, three unisons throughout, overstrung bass, and contain the firm's new perfected harmonic scale, full iron plate with tuning pin support, practice pedal or muffler, automatic full front swinging music desk, patent tone deflector, revolving fallboard, nickel plated continuous hinges on top lid and fallboard, elegantly hand carved raised panels in both top and bottom frames, richly carved pilasters and trusses, panels on sides, finest quality ivory keys. Warranted for five years. Height, 4 feet 10 inches; width, 5 feet 2½ inches; depth, 2 feet 2¼ inches.

York by the finder and one of the other trade editors get hold of it. That will make it the more interesting all around. See?

Oh, you are not in it at all, you ain't. Get up a fake list of correspondents; publish the name of your office boy as one of your staff; blow about your great prosperity (of course you must be convinced that those to whom you blow don't know anything about your piano manufacturers' subscription contribution for this begging expedition although, necessarily, some persons will know), and go on your way a happy man.

I know what you will say; you'll say this is an old racket of a fakir who always did such things in the past, and who always busted and stuck a lot of soft-skulled piano men, and that he will of course bust again. I know you'll say that, and I guess you're right. But the times have changed.

I'll tell you the truth; I subscribed myself to that kind of a scheme recently, and that's the reason I know all about it. The way I dropped to it was this. I got a letter, and here it is:

NEW YORK, September 29, 1893.

DEAR MR. P.—I owe you \$115. I am an honorable man who will never swindle you, although I may not pay you. I never do or I'll know the reason why. I am going to make a triumphal trans-continental trip in the interest of the trade. The following firms have contributed the sum of money opposite each name. This sum does

not embrace the amount I owe to each, nor the advertising I have collected in advance. If you will subscribe \$25 toward my trip I will consider your debt as cancelled. You really should do so, and send the cheque by return, for I can do you and your house lots of good (or harm) on this trip. Tell me where you wish me to place your pianos and I will see that others are put out and yours in.

Don't tell anyone about this except your firm, which should also send me at least \$50 toward this picnic. I've never in my life traveled on my own money, for, you know, I never had any money of my own anyhow.

At the approaching danger of my next failure I am going to avoid it by getting the bright and intelligent members of the piano trade to subscribe to pay my creditors. I am all right now.

Yours as always on top, JAKE FAKE.

That's the letter. I did subscribe, and I wrote to him, as the following letter shows you:

PEWTERVILLE, Jew Nersey, September 31, 1893.

DEAR FAKE—I inclose a receipt of one dollar on account of what you owe me. I hope you will enjoy yourself. You certainly do. Of all the poor, suffering trade editors in this world you are the most pitiful. You have always suffered so much. You have been too busy to pay even your debts, and I wish you would give my kindest regards to all the piano men who subscribe to your transcontinental trip. They are dandies. Do you think there is another trade like ours? Talk about liberal men; talk about men of hearts and soles! There you are! Don't spend all your money before you get to Frisco, for I know the Frisco piano men. There are no soft fools among them. If you happen to get one of your usual "dead brokes" there you will not be able to skin them, and as you have exhausted the Eastern crowd already with your subscription scheme you would then have to stay in Frisco, and that is about the only threat which

## S. B. MILLS TO BLASIOUS.

SEPTEMBER 19, 1895.

MESSRS. BLASIOUS &amp; SONS:

GENTLEMEN—Allow me to express my admiration for the Blasius Piano which I recently had the pleasure of playing upon. During my artistic career I have used all of the great pianos of the world and have found but one to satisfy me like yours. The Blasius Piano fully justifies the exalted praise given it by many eminent authorities, both in music and science. It is certainly a masterpiece in piano building and has the elements of volume, sonority, singing quality, as well as evenness of scale, developed to a degree of perfection. The repetition of the scale is excellent. The Blasius Piano is one of the few instruments on which I can play everything in my repertoire. Its exquisite touch admits of my doing exactly as I wish and enables me to express that which I desire to express. In this respect the Blasius Piano is all an artist can desire.

Truly,

(Signed) S. B. MILLS.

What S. B. MILLS says of the Blasius Piano. A great testimonial from the talented concert pianist and composer.

## BLASIOUS &amp; SONS,

Established Nearly  
Half a Century.

1101, 1103 & 1119 Chestnut Street,  
PHILADELPHIA.



could induce them to subscribe for your trip back to Salt Lake; you could walk in from that point.

Yours, M. T. POCKET.

He never acknowledged receipt. I heard yesterday that the young supply man who is in the scheme has a mortgage on Fake's paper, but I don't believe it, because there isn't sufficient in it to pay the legal expenses connected with the filing of the papers. But you folks don't know what's going on. Why don't you work the racquet too? There is nothing like our trade for such racquets. M. T. POCKET.

### The Story of the Banjo.

(Continued.)

THE covering of the face of the neck, wholly or in part, with thin brass was in vogue, in Horace Weston's time, with those who used non-fretted instruments. Tilton, on Broadway, near Spring street, also made banjos as well as guitars.

The Dobsons have been favorably known for years as proficient players of the banjo. Their advertisements as teachers and makers have continually been before the public. An innovation in the shape of a closed-back banjo for a time occupied their attention. Subsequently a so-called "bell banjo" made its appearance in their hands, the latter meeting with no better success than did their former conception.

John M. Turner has long been known as a banjo soloist, manufacturer, and instructor. He is the author of many comic songs, while his instrumental pieces have received the encomiums of the late P. S. Gilmore, and of musical directors, both here and abroad. He teaches the banjo in accordance with the regular rules of music.

Let it here be said that there are in vogue several "simplified methods" of writing music for the banjo. One of these is believed to have originated with "Mob" Turner, a minstrel violinist, but surely no "simplified method" commends itself to those initiated into the regularly established, legitimate system of musical notation; and the advice is here extended to those about to learn the banjo, to begin and continue in the orthodox way.

"Jimmy" Clark next appeared as a maker, mostly for professionals, and there are still extant among the fraternity special examples of his craft which, though not up to the present standard in point of finish, compare rather favorably in tone with those of the later day manufacturers.

There are many excellent instruments upon the market, among which may be mentioned as specially worthy of consideration those made by Lausing, Gatecomb and Fairbanks, of Boston, and by Stewart, of Philadelphia. The writer, who for thirty-five years has been an amateur devoted to the very best interests of the banjo, believes, without interest or prejudice of any sort whatever, that the Morrison is the best and most enduring instrument that has thus far been produced, but hopes that experiment and experience will teach how a richer and fuller tone may yet be imparted to the banjo. Each make has its votaries, and pamphlets are circulated by the manufacturers extolling the special merits of their respective instruments, and setting forth in glowing terms their ultra excellences of tone and construction.

The banjo journals that are published throughout the country contain matter of great moment to those interested in the banjo, and do much to advance the character of its music, the proper fingering of the instrument, and to promote its general welfare. The criticisms are for

the most part fair and generous, and free from jealousy or acumen, though now and then some one tries, either from personal pride or pecuniary interest, to ride some particular hobby almost to death. It is a wide world, with room enough in it for all deserving folk. Let no one set himself up as too absolute an autocrat, but live and let live.

A careful perusal of these journals will give the reader a fine opportunity to study the different opinions as to the requisites for securing in a banjo the proper quality of tone, what its proportions should be, whether the neck is to be made of a solid arm or in two pieces, by which method the greatest compactness of manufacture may be secured, what the proper pitch of the neck to the surface of the head should be, and how the finger board should be fretted. One may learn, too, about tail pieces, and the various ways of attaching them; about banjo heads, and how they should be put on the rim and subsequently cared for; about bridges, their size, shape and material; about strings, and worlds of other matters of import to the neophyte, the student and the proficient.

Much has been said in times past and present concerning the part the African has played in the origin and development of the so-called "negro melodies."

There seems to have existed among them in their native land a certain innate proclivity and fondness for time and music; their instruments of percussion, and particularly their stringed ones, betoken this. As was mentioned in this writing, the presence of the latter, in various conditions of advancement, among the tribes of Africa bears out the idea of a natural musical bent, and of its relative progress in their own country.

The slaves of the United States were thrown among the whites and their superior knowledge of music; an inborn love thereof induced in the negroes an imitation of what they heard and fancied; these crude reproductions being freighted with weird and characteristic peculiarities of time, melody, diction and rendition. An appreciation of the eccentricity, the comicality, the pathos of these expositions on the part of the negroes led those who were their masters and daily brought into contact with them to idealize and sing or play a musically acceptable version of the negro conceptions and imitations.

This was done to a greater extent by those in the "show business," who traveled among the darkies in their professional journeys through the slave States and along the Mississippi River and saw large pecuniary benefits in store for themselves by presenting to the public a delineation of negro character, songs and music; an embellished mixture of the negro's African and acquired ideas and their own. This was the case, no doubt, with Stephen C. Foster, who, by his pathetic genius and powers of appreciation, immortalized himself in giving to the world his musical poem, "Way Down Upon the Suwanee River, Hard Times Come Again No More, and other kindred melodies.

In turn again the colored population of the United States imitated their imitators, as is attested by the nature of both the religious and secular music affected by the negroes of this country up to the present time.

Many of the negro melodies carry traces and themes of Scotch, Irish, Spanish and other airs, and theories have been advanced in explanation of how these influences were brought to bear upon the negro, which, no doubt, are to some extent true. A solution of the matter seems to lie in the fiddle tunes used by the white bands of negro minstrels. In old times many of those musically inclined and who

were associated with these companies had learned, directly or indirectly, among the dance houses and places of resort of New York and other seaboard cities, a great variety of jigs, reels, hornpipes and the like, very many of which were either imported direct by the sailors of all nations or were made up here of fragments of airs caught from them.

These fiddle tunes were more or less incorporated in the music used by the negro minstrels and the popular songs of the day. Mayhap some of our fancied ditties of to-day are born of them. Each orchestra leader was proud of the possession of a collection of these fiddle tunes and charily guarded his treasures. "Frank" Converse once owned a compilation of this sort; it was in manuscript and its pages were yellow with age, and its ink dim; many of the pieces had come from foreign parts. This collection he exchanged with "Dan" Emmett for one the latter had made in his fiddle days, and Converse subsequently passed this over to "George" Coes, who is afterward said to have published some of the airs it contained.

"Tom" McNally, "Zeke" Backus, "Charlie" Abbott, "Bub" Shattuck, "Eddie" Fox, "Phil" Isaacs, "Dick" Hooley, John B. Donniker, and "Dave" Braham had tunes of this ilk at their fingers' ends, and played them in a fashion that was irresistible. These airs were utilized in the minstrel business, and that is one way the tunes of other nations crept into music associated with the negro. John Clemons, a fiddle player, of Troy, N. Y., was responsible for Oh, Hush, the earliest of negro operas, and a composition replete with pretty, catchy melodies that have been handed down, in one shape or another, to the present generation by the minstrels.

Nowadays a very marked change has come over the nature of the banjo music played by professionals and amateurs; the old way of "striking" is rapidly falling into desuetude, while the "guitar style" has made great strides into general favor among the present generation of players, in consequence of its being specially adapted to the successful rendering of the new musical repertoire. Wonderful execution is displayed, and when the selections are happy ones and well adapted to the instrument the results are exceedingly gratifying.

Among the banjoists is E. M. Hall, an adept in both styles of playing, who is still on the stage doing public service in burnt cork. His success throughout the United States and in England has been very marked.

The Doré brothers are in the front rank of modern players and figure before enthusiastic audiences in concerts. The Doré Trio, composed of George S. Doré, W. B. Farmer and William C. Doré, is about making an extended concert tour of the West and California.

A star of the first magnitude in the banjo firmament is George W. Gregory, not only as a wonderful executant and soloist, but as a thorough musician and teacher. He comes of musical parents, and in his cowboy days in New Mexico made a complete study of thorough bass. His arrangements of banjo music are artistic, among which may be mentioned Liszt's Rhapsodie Hongroise No. 2, Moszkowski's Boleros and Spanish Dances, and the popular La Infanta March, of which he is the composer. The Gregory Trio appeared first in A Trip to Chinatown, under a six months' contract, receiving favorable criticisms of managers and the press. It comprised George W. Gregory, W. B. Farmer and Charles Van Baar, pianist.

(To be continued)

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# JEWETT.

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## JEWETT PIANO CO., Leominster, Mass.



# **RAYS OF LIGHT ON STORY AND CLARK PIANOS.**

\*\*\* September 25, 1895.

STORY & CLARK PIANO CO.:

GENTLEMEN—This A. M. we received a call from our friend Mr. Caldwell. It is very astonishing how we had failed to see the beauties of a Piano you had shipped here for our inspection until he arrived, when it suddenly dawned on us that we could not send you check too quickly, and besides give him an order for another Piano, of which you will doubtless hear through him. Inclosed please find check, as per arrangement made with Mr. C. But jokes aside, let us congratulate you on the specimen Piano sent here. It is very fine indeed. With regards, we remain

Yours sincerely, \*\*\*

\*\*\* September 19, 1895.

STORY & CLARK PIANO CO.:

DEAR SIR—Allow us to congratulate you on the Piano just received. The case is a perfect beauty; the tone marvelous as to quality and carrying power.

Yours, &c., \*\*\*

\*\*\* August 10, 1895.

STORY & CLARK PIANO CO.:

GENTLEMEN—We have received the sample Piano, are greatly pleased with it and congratulate you on your success in the new field. The tone is excellent quality, the action easy and responsive to the touch and exterior is very elegant.

Yours truly, \*\*\*

\*\*\* October 4, 1895.

STORY & CLARK PIANO CO.:

GENTLEMEN—\*\*\* The Style C Piano with the improved desk leaves nothing to be desired, as the finish and tone are above the ordinary. Will send in order for style B a little later.

Yours truly, \*\*\*

\*\*\* August 9, 1895.

STORY & CLARK PIANO CO.:

DEAR SIR—\*\*\* We are very much pleased with the Piano; well made, good finish and the quality of tone is round, full, brilliant and sweet; in fact we consider it an all around good Piano. Wishing you abundant success in the new departure, we remain

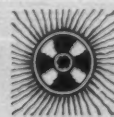
Very truly yours, \*\*\*

\*\*\* October 5, 1895.

STORY & CLARK PIANO CO.:

GENTLEMEN—Inclosed please find settlement for Piano. Think it is very nice. Have had great praise for action and case. In the near future can give you order for small scale.

Respectfully yours, \*\*\*



*These are only a few of the many gratifying comments of PROMINENT, INTELLIGENT, WELL-POSTED MUSIC DEALERS on the Story & Clark Pianos. The Pianos are a splendid success. Unique and entertaining Catalogue, in two colors, just out. Send for one. Better still, send for a Piano.*

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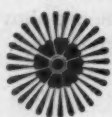
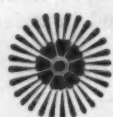
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Perfectly Satisfactory Instruments.

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# Sometimes

A great many words are used on this page  
to tell of the many good things that come  
of buying and of selling the



## New England Piano,

# But

This time we are so busy that we haven't  
a word to say except that the address  
remains



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Clarinets,  
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Bows, all kinds,  
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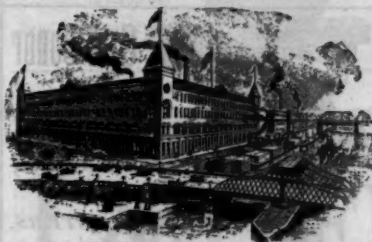
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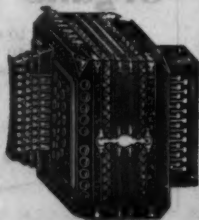
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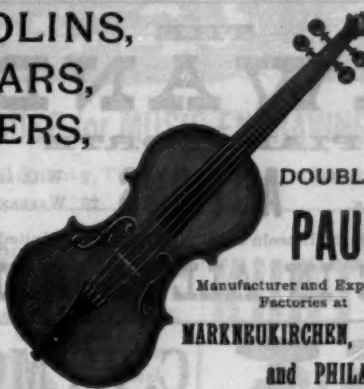
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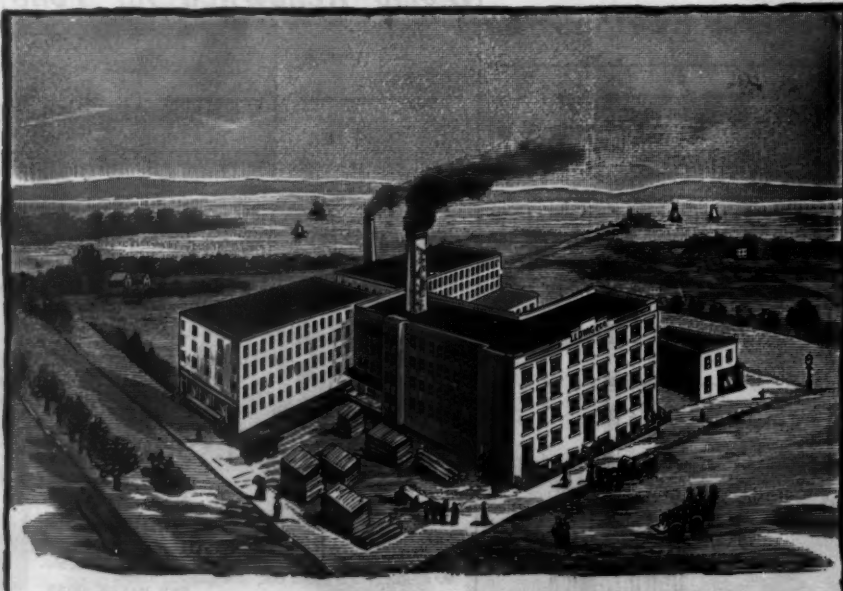
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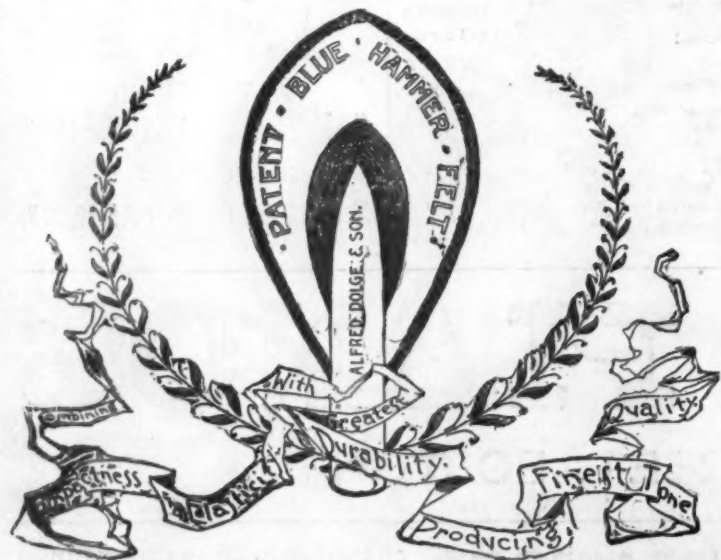
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